ART AND MAN

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COMPARATIVE ART STUDIES

BY
EDWIN SWIFT BALCH
AND
EUGENIA MACFARLANE BALCH

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Etc.

INTRODUCTION.

All my life I have been interested in art and in geography. My studies in both fields remained as separate pursuits until about the year 1890, when I began to make a small collection of Japanese pictures. At about that time also I paid several visits to the Musée de Saint Germain and studied the French prehistoric remains. Shortly afterwards, I received from Dr. Vincent, surgeon of the third Peary Arctic expedition, a gift of several little Eskimo statuettes. Gradually I became impressed with the fact that there are certain resemblances between these arts, and this led me to an attempt to find out whether there were any such resemblances to other arts. The matter expanded continuously, but it took some years for cold facts to teach me that the fine arts were a tremendous field, covering the entire earth, and that, apparently, no one had realized this before.

In the year 1904, I published a paper *Savage and Civilized Dress* in "The Journal of the Franklin Institute;" in 1906, a book *Comparative Art;* in 1907, a paper *Art and Ethnology* in "The Proceedings of the American Philosophical Society;" and in 1908, a paper *Art in America before the Revolution* in the publications of The Society of Colonial Wars of Pennsylvania. Up to that date and until the publication of those monographs, archæologists and art critics as a rule fought shy of dealing with the arts of the African, Australasian and American native races, from the art standpoint which they used with the arts of Europe or even the arts of Asia. The word "art" appears to have been under a sort of

tabu in ethnological museums, just as works of the primitive arts were only sporadically admitted to art galleries.

After the publication of *Comparative Art* the eyes and minds of ethnologists and of art critics seemed to open. In ethnological and archæological institutions frequently now the lectures are about art and have the word "art" in their titles: an open recognition by ethnologists that art is an important part of ethnology. Art critics likewise slowly are becoming aware that the arts of the races of America, of Australasia, and of Africa deserve recognition just as do the arts of Europe and of Asia. And in answer to the new demand, we find the Archæological Institute of America publishing a magazine *Art and Archæology*. 'Tis but the edge of the wedge which has penetrated so far, but nevertheless it has cut a slit which will widen in due time.

The present work is really a much enlarged revision of the theoretical portions of *Comparative Art*. It is an attempt to present the theories and ideas which my wife and I, working hand in hand, have developed since 1906 from innumerable observations in museums and galleries. As the observations multiplied, the ideas and theories expanded and needed continual alteration. The book itself therefore is not finished and never could be finished. A hundred volumes would not cover the subject of comparative art. Our aim, in brief, has been, by the examination and comparison of as many art specimens from as many places as possible, to find out whether thruout the world art is one whole or whether there are several arts, to trace resemblances and differences between the arts of every nook and cranny of our little globe, and to formulate therefrom the most apparently accurate deductions about art and man. In certain respects therefore,

this work is a study of the fine arts thruout the world for the sake of the fine arts themselves; and in certain other respects it is an attempt to trace the story of man as far as can be deduced from the fine arts. Preconceived notions are eliminated and the statements made are either the observations jotted down directly in front of specimens of the fine arts, or the ideas which have arisen as a study of those specimens. Thruout this book, the names "Amerind"—a contraction of American Indian—and "Hindu" are used in order to distinguish the natives of America from the natives of Hindustan. For the name "Indian," generally applied to both, is hopelessly confusing.

Edwin Swift Balch.

CHAPTER I.

ART AND COMPARATIVE ART.

The term "art" covers a vast field. In its broadest sense it includes the mechanical arts and the fine arts. Of the mechanical arts this work takes little cognizance. The fine arts fall into three divisions: the arts of poetry and literature; the arts of music; and the arts of sculpture, painting and architecture. With the poetical and literary arts, that is the arts of spoken or written words, and with the musical arts, that is the arts of sounds and hearing, this work likewise has almost nothing to do. This work deals with the fine arts depending on the sense of vision or sight, that is the arts of space; the glyptic, plastic and graphic arts; the arts of form and color; the arts of sculpture, carving, drawing, painting, etching, engraving, tattooing, decoration, costume, pottery, architecture. And the word "art" in this book is used in this limited sense, as applying to the arts of space, and not to the arts of thought or sound.

Dancing is in certain respects one of the plastic arts. But it hardly comes within the scope of this book. For it is a fleeting art. It offers suggestions for pictures and for sculptures, and when done amid sumptuous stage decorations, sometimes most pictorial suggestions in form and color. Nevertheless, as these pictures vanish instanter, they are of little use for artistic comparison.

Attempts to define art have been made before now, but I have never seen a definition which seemed more than fragmentary. Art in fact is so complex a subject, that I doubt whether any definition which would really

define it could be compressed into a few words. One can say, however, that it is a human product, a form of human expression, requiring life, work, force, ability, emotion and other qualities to produce it. Art is an expression of taste, of personality, of individuality. It is an expression of emotion rather than of intellect. It is generally a search for beauty but sometimes it seems to be a search for ugliness. It is, like language and music, a means of communication. For while language conveys thoughts thru words and music awakens emotions thru sounds, glyptic art arouses emotions and communicates visible facts thru sight. Of the arts studied in this work, sculpture, drawing, painting, decoration, architecture and others, briefly it may be said that they are material objects; that they are the external manifestations of the emotions, feelings and powers of their makers; or to paraphrase the thought, art objects are the emotions, feelings and powers of their makers made visible. These art objects may give pleasure or pain to, or leave indifferent, those who see and look at them.

It may be objected that art is not purely a form of human expression. Is not a fossil of some plant art: art of some power higher than humanity? There are certainly many things in the world, springing from some other cause than man, which are artistic and might be placed, without being out of keeping, in an art museum. But while these objects are beautiful and artistic, they should not be classed under the term art, because this word as a part of language, distinctly refers to some product of man, and not to some product of nature.

How much must be included under the term art? If the Venus of Milo is sculpture, is a Maori wooden figure sculpture? If Edward Whymper's woodcuts of the

Alps or Méryon's etching of *le Vieux Paris* are drawing, are the Sioux rectangular humans on buffalo robes drawings? If "Rain, Steam and Speed" is painting, are Masai colored patches on war shields paintings? Up to within three or four years, art critics and ethnologists by their actions more forcibly than by their words said "No." It seems to me this is a complete error. When a Maori cut a block of wood roughly into the shape of a man, or a Mandan made some lines resembling a box for a body with other lines sticking from it as arms and legs, or a Masai daubed masses of bright colors on his shield, those poor untaught human brothers were doing the best they knew how to give expression to an instinct to make something not useful but something ornamental and probably beautiful to the mind of its maker. It seems to me that the arts of primitive races are just as much an expression of the art instinct as are the arts of advanced peoples and that they vary in degree and not in kind from them. And therefore I most unhesitatingly class the sculptures, drawings, paintings, decorations, of all primitive tribes as belonging to the fine arts, and I therefore include them under the term art, recognizing, however, that many persons would not accept this classification.

Art is found in every part of the world except Antarctica. Some of its branches, such as modern European art, Roman art, Greek art, Egyptian art and Assyrian art have been studied carefully and voluminous treatises have appeared about them. But when we turn to such arts as African art or Brazilian art, there have been no special studies or no special publications about them. In the case of the wonderful art of China, it is only in the twentieth century that the first serious attempt

was made to trace it back. From an artistic or an ethnological standpoint, the art of the world as a whole is so far almost untouched. The only attempt to study it in totality I know of is the one I made in this book's predecessor: *Comparative Art.* It is high time that the art of the world should be studied as an entity from an esthetic and a scientific point of view, not only locally and individually, but in totality in its broadest relations, in its resemblances and its differences. At present there is a gap in knowledge and this gap must be filled in and the art of the entire world must be worked out as a whole according to its geographical distribution and its historical sequence.

Our knowledge of man has been largely increased during the past century by studies, done from the comparative standpoint, in a number of directions. Comparative philology, comparative anatomy, comparative archæology have advanced in this way to the dignity of separate sciences. Of late years, the comparative study of implements, that is of the early mechanical arts, has been pushed apace, and this study of implements, if it has not furnished much information as to race, has furnished a great deal of information as to the conditions of social development prevailing at given times in certain localities. Now works of the fine arts certainly afford a more extended and a more advanced field than the early mechanical arts to gauge the condition of man and therefore the fine arts, of all times and all peoples everywhere, need to be compared. Comparisons of the arts of to-day, the characteristics of whose makers we know, with the arts of the past are bound to shed fresh light on the races of the past and enable us to fathom more accurately the character of our early ancestors. Comparisons among the arts of the past must tell us more of the history and

Fig. 1. Snake woman, Minoan Crete.

geographical distribution of each art and this must be of value to ethnology and history. The subject is an enormous one and in my opinion it should be recognized as a special field of study called "comparative art," a name I used already in 1906.

That resemblances or similarity in art signify more and convey more ethnographical information than many persons think possible, may perhaps be shown by the following occurrence. In 1905 I visited the British Museum and in the Sumatra exhibit noticed that some Sumatra art, especially two little heads from the Batta tribe, resembled the art of Easter Island. I mentioned this in *Comparative Art** adding that I felt sure that the carvers of those heads were blood relations of the artists of Hawaii and Easter Island. I heard no more of the matter until 1917, when a paper *Easter Island* was read before the Royal Geographical Society, and in the discussion of that paper Sir Henry Howarth said† that the only place he knew of where inscriptions in the least like those of Easter Island are to be found was among some of the wild races of Sumatra, such as the Battas; and he infers from this that the Malays may be related to or have had relations with the primitive people of Easter Island. Here therefore is an opinion based on the resemblance of primitive writings which corroborates exactly my opinion based wholly on the resemblance or similarity between sculpted heads and moreover on an exceedingly small number of these.

Now these Batta, Easter Island and Hawaiian heads bring forward some other most interesting problems. No such heads are found in America. And why not? If their

* Page 140.

† "The Geographical Journal," 1917, Vol. XLIX, page 347.

makers belong to one family, it implies either that formerly the land connections between Sumatra, Easter Island and Hawaii were more complete than they are now or else that the makers of these heads could navigate great distances. If the latter, unquestionably they could have gone to South and to Central America. If their makers carried their art instinct with them between three such distant places as Sumatra, Easter Island and Hawaii, surely they would have carried also their art instinct with them intact had they landed either in Chile or Mexico. Had they done so, it seems as if some Easter Island or Hawaiian heads would have been found there. But there is no trace of such heads in America. This evidence, therefore, while not conclusive, certainly strongly indicates that the American Continent was not reached from the Australasian Islands across the South Pacific.

In speaking of resemblances or similarity between arts, one must be careful not to confuse similarity with identity. Arts may be similar and not be identical. The art of no one race is identical with the art of any other race. Even the art of one race, tho it may be similar thruout, varies locally: it is not identical anywhere. Every great art has a certain family likeness, but each of its offspring has its own individuality. Despite the Declaration of Independence and the French Revolution, there are no two men absolutely equal, there is no perfect *egalité* in the world. Likewise in the fine arts, no two arts are identical, indeed no two works of art are identical.

One of the most interesting phases of studying art comparatively is learning to recognize the thousand and one varieties of art in the world. The painting of Japan is different from the painting of France, even tho there are some similarities. The painting of Holland and the

painting of Italy resemble each other much more closely than the painting of Japan resembles the painting of France. Yet so different are Dutch pictures and Italian pictures that any expert can place at a glance any one of them in its own niche. While Eskimo carvings and Japanese netzkes are exceedingly similar, yet one becomes able to tell unfailingly where each specimen comes from. Easter Island heads are unique, and yet there is a family resemblance to Hawaiian wicker and feather heads, and to Batta heads. And in time one learns to recognize the innumerable local arts, solely because each local art has its own individuality and identity.

Comparative art in time doubtless will form a connecting link between science and art. Practically it will amount to forming a new branch of science in which art critics and ethnologists must work hand in hand in a scientific and artistic investigation of art. It is certainly just as necessary that there should be a science of comparative art as a science of comparative anatomy or a science of comparative philology.

Comparative art may be defined as a comparative study of the glyptic arts in all forms; painting, sculpture, drawing, architecture, decorative art, decoration, tattooing, etc. It is not a study of written inscriptions, nor primarily of implements, but it can compare implements in their forms, and the decorations on implements must be one of its chief objects. It must be applied to every district of the globe, not only to the remotest past in which there was art, but to the actual present and to the future. It must deal with the art of advanced and of primitive races: with such arts as those of the Egyptians, the Kaldeans, the Chinese, the Greeks and the Europeans; and also with those of the Pleistokenes,

the Bushmen, the Benin negroes, the tribes of the Amazon and Kongo forests, the South Sea islanders, and the inhabitants of Arctic shores.

Comparative art must not be confounded with comparative archæology: for altho they touch at certain points they are different subjects. Comparative archæology is a study of things of the past, based mainly on results obtained by digging with the pick and spade. It includes studies of certain phases of art and architecture, of inscriptions, of implements, and of some other things. It does not deal with the art of the Bushman or the Papuan or the Samoyede of to-day. It is more a historic than an artistic study. It can be followed and carried forward by persons who are in no wise art critics. Comparative art is the study of the relations of the arts of the world and can be advanced only by trained art critics who are also ethnologists. It is not going to do away with ethnology, or comparative anatomy, or history, or archæology, or anything else of that kind, but properly worked out it is certain to throw some new light on the story of man. It is a field still largely untilled, in which there is much work to do, and from which, when it is thoroly plowed up, a valuable crop of scientific data will grow.

In the elucidation of the problems of the origin, evolution, descent and history of man, geography, geology, paleontology, natural history, anatomy, history, philology, archæology, and other sciences have been called upon to help clear up somewhat the complex genealogy of the human race. Much has been done already, altho the problem of man is bound never to be entirely cleared up. The evidence which has been gathered already about man and his origin can perhaps be divided roughly into

three classes: that which is extraneous to him personally, such as geographical environment, climate, etc., that is the terrestial conditions under which he has existed; that which is obtained from his own remains and his own personality, that is his anatomical and physiological characteristics, and his relationship in natural history to other animals; and that which is obtained from his own works, from what he has himself produced. This latter class of evidence may be subdivided into three classes, namely, language and written records, implements, and art, and this monograph deals principally with this third sub-class.

Language and written records are, of course, most available as evidence in tracing the story of the human race, and whenever we find written records which we can interpret, they bring their part of man's story within the domain of history. But when, as in the case of old Mexico, we cannot read the records, or when, as in the case with primitives, there are no written records, the subject changes from history into prehistory and archæology.

Implements form another great class of evidence: the term "implements" being used as a comprehensive name to describe all the products of the mechanical arts. A chair or a boat or an automobile, a stone ax or a gun, can be classed as "implements," and without some implements at least no man could live. All our modern implements have evolved from primitive beginnings, as for instance, the modern ocean liner, which is the direct descendant of the floating log, the raft, the dug-out and the canoe. Much light has been shed already and more will be shed on the story of man by comparing the various implements used in different places and at different times.

Art is the third great source from which much evidence about the history of man can be obtained, but so far it has been investigated only in a fragmentary manner. A comparative study of the arts of the world has never obtained, as it has, for instance, in the case of language with comparative philology, or in natural history with comparative anatomy. One reason unquestionably why art, as a totality, is still so largely unstudied, is that it is only in our generation that art specimens from wild parts of the earth have been collected by scientific expeditions, placed in museums, and made accessible to the public.

Another reason why art is still unstudied as a whole is that there never has been, there is not, and there probably never will be, a museum of the fine arts from all parts of the world. Art specimens are divided: some are placed in art museums; others in ethnological museums. There is no place where anyone can go and get a comprehensive view of art. The art of at least half the races of the world has found its way into ethnological museums, where it is not yet culled out as art, but where the specimens are looked on mainly as belonging to the class which is called "implements." This rather curious fact, however, shows that there is a sort of borderland between art and science, in which much art is stranded at present.

That this is a fact may be verified in almost any big city. For instance, in Philadelphia, art specimens are divided between the Pennsylvania Academy of the Fine Arts and the University Archæological Museum; in Washington, between the Corcoran Gallery and the United States National Museum; in New York, between the Metropolitan Museum and the American Museum of Natural History; in Boston, between the Museum of

Fine Arts and the Harvard University Peabody Museum; in London, between the National Gallery and the British Museum; in Paris, between the Louvre and the Musée de Saint Germain; etc.

In other words, much fine art is at present treated and looked on as ethnology or natural history, not as art. Half of the art of the world is studied by artists and art critics, the other half by ethnologists. Artists and art critics have so far paid almost no attention to such arts as African art or Australasian art. In the majority of cases they are unaware of the existence of such arts. Moreover, if they did know of them, they would in many cases despise them, because these arts do not have the qualities of Greek art or Japanese art or French art. Art critics haunt art galleries, not ethnological museums; they know nothing of ethnology and doubtless care less; and it takes a good deal of time and thought and study to learn something of ethnology. The result of this is that art critics do not study art at all from geographical or ethnological standpoints, and that at least half the art of the world is entirely without their ken. And it is strange to realize how completely many of the arts of the world have been neglected by art critics. Chinese art and Hindu art, for instance, did not attract the attention of writers competent to deal with their problems until the end of the last century. African art, Australasian art, and Amerind art so far have been noticed only by ethnologists: their qualities and their deficiencies, their relations, their resemblances to and differences from the arts of other races, as yet have never been taken up by the persons most competent to deal with them, namely trained art critics.

Ethnologists, on the contrary, keep away from art

museums. As a rule they have not had any art training, hence, when they see works of art in ethnological museums, usually they treat them from the standpoint of implements. Only a scientific specialist can really give an opinion about any special science, and similarly only a trained artist-art-critic can write intelligently about art, indeed the present prevailing opinions about art are largely the consensus of opinion of many artist-art-critics of modern times. Whilst possibly unconscious of this fact, ethnologists are usually aware of their inability to discuss the esthetic qualities of art specimens—supposing that they perceive these esthetic qualities—and hence, while they frequently study the decorative art of primitives, its patterns and its origins, they are apt to leave the esthetic qualities of art alone.

To sum up this matter briefly. Artists see half the art of the world from the esthetic but rarely from the historic or ethnologic standpoint. Ethnologists see the other half of the art of the world, from the historic or ethnologic but seldom from the esthetic standpoint. Neither artists nor ethnologists appear to look at the whole of art from an esthetic, an ethnologic, and a historic standpoint. The result is comparisons are rarely instituted and the lessons to be learned from art have so far largely remained hidden. The forest is not seen on account of the trees. As a whole, the art of the world is a still open field, in which may be made further discoveries which will throw much light not only on art but also on the story of man.

CHAPTER II.

THE GEOGRAPHICAL DISTRIBUTION OF ART.

Art is universal. Art is found everywhere, among all races and in all places. From the Cape of Good Hope to Kamchatka, from Grant Land to Cape Horn, wherever in historic times the human biped dwells or has dwelt, there in some form art is found. Wherever digging with the pick and the spade has revealed in any quantity traces of man in Recent times, and in some places in Pleistokene times, usually also it has brought forth some fragments of art. Of course, buried art is rarer than surface art, but all the evidence goes to show that the ancestor of modern man everywhere soon developed art and that it grew wherever he appeared. The only continent where there is no art is Antarctica, which is not surprising, since neither in East Antarctica nor in West Antarctica have any traces of man been found.

It is indeed one of the most striking facts connected with man that all races of men, whatever their condition, whether advanced or primitive, have some art. The most backward tribes have some art instinct and some art, even if in some cases this does not get beyond rudimentary tattooing or signs intended perhaps as property marks. Some primitive races have the instinct to decorate their implements and weapons, for instance their canoes and shields, with patterns and colors. Many races sculpt figures of humans and animals; sometimes they reach a pictorial stage; often they obtain results which may well take rank as fine

Fig. 2.

Fig. 3.

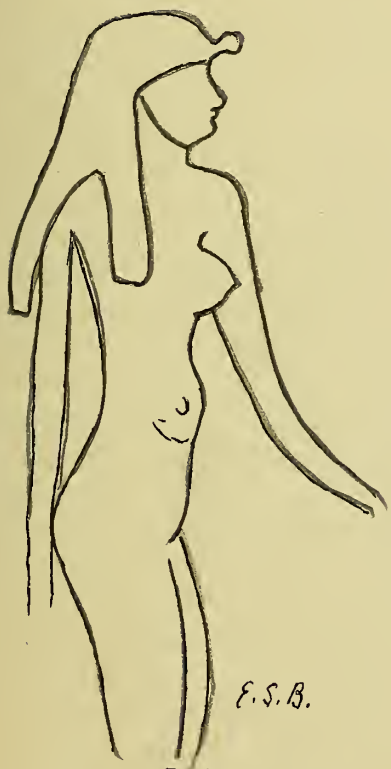

Fig. 4.

Fig. 5.

Fig. 2. Little Egyptian stone figure.
Fig. 3. Prehistoric pottery from Etruria: may be Neolithic divinity.
Fig. 4. Egyptian high relief figure modelled on one side.
Fig. 5. Egyptian bas relief figure twisted into impossible position.

art. It is a fact, not only that primitive men have art, but that sometimes they have good art.

The first thought almost which arises when one thinks of art as universal, is whether it is all one art, or whether there are several distinct arts. Without attempting to answer this question here, it is certain that there are many branches or varieties of art. So far these have not been thoroly classified. Possibly the first attempt at a classification of the arts of the world is the one I made in 1906 in *Comparative Art.* Steady work on the subject since then has suggested certain modifications in that classification, and these are embodied in the present work. They are based purely on my own and my wife's observations, as there is nothing, as far as I know, extant on the subject as a whole and our observations and deductions must be looked on as original preliminary studies, subject to correction and revision.

Starting now from the basis that all races have art, it will be noticed that art varies in different places, that these various species grew up more or less in certain centers, and that some of them spread thence over other territories and to other peoples. The points of inquiry in the distribution of art therefore are: how many branches of art are there, where did they start from, and what courses did they take? And to these questions definitive answers can not be returned as yet. Sufficient work has not been put on the subject and sufficient specimens are not as yet easily accessible to do more than to draw up preliminary conclusions.

Any classification of the distribution of art as a whole must be geographical and historical: geographical in relation to space, historical in relation to

time. It must take into account whether any art is sufficiently separate and distinct from other arts as to be classified by itself, or whether it is only a part of a bigger separate art. As a geographical instance, there is an art along the Arctic shores, which is sufficiently distinct to be classified as a primary or separate art. But of this there are two branches, one in Siberia, one in America, and these might be classified perhaps as secondary arts. As a historical instance, West Asiatic art flourished for several millenniums among the Kaldeans, the Hittites, and the Assyrians; West Asiatic art standing sufficiently alone to be called one of the great primary arts, with Kaldean, Hittite and Assyrian art as three secondary divisions.

From one point of view, namely from that of the same kind of development, art might be divided into art families as follows: Pleistokene, Bushman and Arctic; Neolithic; Egean, Greek and European; Egyptian and West Asiatic; South Asiatic; East Asiatic; African, Australasian and Amerind.

Possibly the best way of classifying the main arts of the world is geographically, namely in accordance with their distribution in the five great inhabited divisions of the world. In Europe one might perhaps specify Pleistokene art; Neolithic-Bronze Age art; Egean art; Graeco-Roman art; Byzantine art; modern European art. In Africa: Bushman art, Negro art, Zimbabwe art, Egyptian art. In Asia: West Asiatic art; Early East-South Asiatic art; South Asiatic art; East Asiatic art. In Asia and Africa: Arab art. In Australasia: Polynesian art; Melanesian art. In Asia and America: Arctic art. In America: Amerind art. Whilst there are certainly many more arts than these,

it seems as if most of them were derived from one or more of these primary arts, and that they may be considered as secondary arts. Let us now take up seriatim the main arts, looking a little at their characteristics, the centers where they probably sprang up, their geographical movements, and their divisions into secondary arts.

The oldest art that we know of, without question, is European Pleistokene art. This may be divided into two periods. The first of these appears to date back to the Acheuléen horizon. To explain what this means we must mention briefly the archæological horizons of Europe. Following the Pleiocene epoch, in the Pleistokene we find first several still debatable horizons, and then come in turn the Chelléen, Acheuléen, Moustérien, Aurignacien, Solutréen and Magdalénéen horizons. These are followed in sequence by the transitional Azilien, the Neolithic, Bronze, and Iron horizons. Of their dates in years, no one as yet can form any estimate much above the character of a guess, but the Chelléen may well have begun 200,000, the Moustérien 100,000, and the Aurignacien 50,000 years ago. The most up to date anthropological investigations of the skeletons and skulls of European man* seem to show that while the Chelléen and Acheuléen horizons were being laid down, the ancestor of modern man was dwelling in Europe. He appears to vanish in the Moustérien, where his place is taken by Neanderthal man, a more primitive type than modern man. Men of very much the same type as the men of today reappear in the Aurignacien, and continue to the present time.

* Arthur Keith: *The Antiquity of Man*, 1915.

In the Chelléen horizon, there are no fine art remains, but in the Acheuléen, which may easily date from 150,000 to 100,000 B. C., or even further back, the great Boucher de Perthes* found in the Somme Valley stones which very roughly resemble animals. And quite recently Mr. W. M. Newton† found similar figure-stones in the valley of the Thames. Apparently archæologists and art critics have neglected these relics, but the plates in Boucher de Perthes' book seem conclusive. And it appears to be justifiable to assert that art began in the European Acheuléen and therefore that it is not less than 125,000 years old and that its makers were the ancestors of the man of today. In the Moustérien horizon, no art as yet has been found.

The second period of Pleistokene art comes after the Moustérien horizon and extends thru the Aurignacien, Solutréen and Magdalénéen horizons upwards. The art of this later Paleolithic period has become well known of late years. It is much more advanced than Acheuléen Paleolithic art and in certain respects is on a par with the best French art of today. The habitat of the Pleistokene artists was central western Europe and at present, therefore, we must look on that part of the world as the cradle of art and of social organization. Whilst there are not sufficient data as yet to connect the Pleistokenes positively with any race now in existence, many indications lead me to believe that they were the ancestors of some of the Europeans of today.

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* *Antiquités Celtiques et Antédiluviennes.*

† Arthur Keith: *The Antiquity of Man*, 1915, page 166.

The next European art in the order of time is that of the Polished Stone period. The most interesting relics of this Neolithic art are architectural, namely the widely scattered megaliths, dolmens and menhirs. What little graphic art remains is wholly decorative and almost surely does not descend from Pleistokene art. The birthplace of Neolithic art is uncertain, but the art extends all over central and southern Europe and some parts of western Asia, and it may have moved from east to west. In the Bronze Age and Early Iron Age in Europe, there was also a little exceedingly rough, poor art.

Some 4000 to 3000 B. C. a great art springs up in the regions of the Egean sea. Its center appears to have been in Crete, which seems to be Plato's lost Atlantis.* It is probably mainly native or autochthonous, but it may have some roots in Neolithic-Bronze Age art and it may have received some nourishment from Egypt. It does not appear to have had much relationship with West Asiatic Euphratic art. This Egean art includes the arts of Crete, of Mykene, and of adjacent coasts of Asia Minor, and extends down to perhaps 1200 B. C.

In the last millennium B. C. art went thru a rebirth in Greece, and developed into what is known as Greek art, in which sculpture reached possibly its most idealized heights. Greek art was not only almost wholly adopted by the old Romans, but it has profoundly influenced later European art.

In the Italian peninsula, before the rise of historic Rome, there was some art, most conveniently called

* Edwin Swift Balch: *Atlantis or Minoan Crete:* "The Geographical Review," 1917, pages 388–392.

Etruscan art, which must have been partly native, but which was also closely in touch with late Egean and early Greek art.

Roman art, from about 300 B. C. to 400 A. D., springing from Etruscan art and Greek art, made certain innovations, principally architectural, of its own.

Byzantine art superseded Roman art in Europe. The later Roman artists tried to adapt Roman art to the religious subjects the early Christian church wished to commemorate. Owing to the decadence of social conditions, however, their technic in drawing deteriorated. But from Byzantium came a great wave of vivid colors, whose roots are traceable to Syria and to Persia. And despite the weakened naturalistic native European sense of form, the later Roman artists produced some art which tho imperfect pictorially nevertheless makes gorgeous decorations, and of which there are brilliant examples at Monreale and Ravenna. Romanesque architecture, about 800 A. D.–1200 A. D., was also partly due to this Oriental color inroad.

Towards the beginning of the second millennium A. D. European art started afresh in Europe. Gothic architecture, about 1150 A. D. to 1450 A. D., evolved gradually new forms of structures and of embellishments in response to fresh needs and conditions. Sculpture and painting, abandoning Byzantine decorative technic, turned once more to realism and obeyed more and more the natural art instincts of the White races. Beginning with Giotto, while the religious subjects are still imaginative, the humans and landscapes are studied more and more from nature, and realism in the handling becomes more and more apparent. And these idealistic subject religious pictures, with realistic treat-

ment, are still produced in Europe. The unearthing of Greek and Roman remains, beginning with about 1500 A. D., and their study by European artists, brought about some changes in European art which, nevertheless, followed its own course of natural evolution and is still progressing, according to its needs and environments, as the art of Europe and America of today.

In Africa there are several well differentiated arts, which cannot, however, be classified like European arts according to their historic time. For nothing of the beginnings of several of them is known.

The oldest African art may be Libyan art. It much resembles Pleistokene art and may be part of it, altho it may perhaps last into Neolithic times. Of this art we know very little.

Closely in touch with Libyan art is Bushman art. Altho positively recognized so far only south of the Zambezi, the art of the Kongo pygmies may possibly be a branch of it. How far back Bushman art dates is unknown, but it certainly belongs to the same artistic family as Pleistokene art. Some of the figures in hunting disguises show kinship to Egyptian animal headed monsters.

Negro art, or African art proper, is found in the whole of Africa south of the Sáhara. Except at Benin City, it is independent of any European or Asiatic art, and must be looked on as one of the great autochthonous arts. Almost all the specimens of this art, mostly wooden sculptures, are recent in date. Nevertheless, it may date back to many thousand years B. C.

Zimbabwe art, also found south of the Zambezi, remains a puzzle, both as to its makers and its date.

The nearest which can be said of the latter is that it probably antedates 1000 A. D.

One of the oldest arts is Egyptian art. It dates back to at least 5000 B. C., and there are indications that it may begin even earlier. It is possible that there may be Libyan, Bushman and Negro ancestry in its parentage. While it flourished almost entirely in the lower Nile Valley, it must have some cousinship with West Asiatic art, and it certainly had some influence on art in North Africa and Crete.

In Asia there are several great distinct arts. One of these, West Asiatic art, as far as known at present, developed probably on the lower Euphrates, among the Sumerians, perhaps 5000 B. C. This art descended to, or was reborn among the Hittites in Asia Minor, about 3000–1000 B. C., and among the Assyrians about 1500–500 B. C. Any art the Jews may have had, and it was very little, was part of this West Asiatic art. Early Persian art was an offspring of this, as was also Phenician art, and the Phenicians apparently carried some fragments of West Asiatic art to Carthage and to some other places round the Mediterranean.

In Western Asia also, there sprang up later a great almost wholly decorative art which belongs to both the continents of Asia and Africa. This is Arab art, which arising in Arabia, invaded Egypt about 750 A. D., spread westward across North Africa and into Spain, and eastward to Central Asia and Hindustan. Arab art is certainly not an autochthonous art, but nevertheless it evolved certain new art forms in answer to its needs.

In southern and eastern Asia there was long ago some art which might be called Early Asiatic or Pre-

historic Asiatic art. There are at least surviving remnants in Korea, in China, in Cochin China, in Hindustan, of an art which at one time must have extended over a good deal of Asia, and which was not unlike Australasian art. It is possible that the South and East Asiatic arts developed from this foundation: certain it is, I think, that Early Asiatic art is the earliest art known in Asia east of Baluchistan.

South Asiatic art sprang up at some indefinite time, doubtless several millenniums B. C., in southern Asia. It may or may not be autochthonous. Everything connected with its origin, however, is totally hazy and nebulous. It extends from Persia to Tibet, Siam and Java, its center being Hindustan.

East Asiatic art probably arose autochthonously in China, also at some indefinite time, several millenniums B. C. From China, East Asiatic art is supposed to have wandered to Japan, sometime about 500 A. D. From southern Asia a wave of the Buddhist religion, some time after 600 B. C., rolled into China, and brought with it a series of religious subjects which became part of East Asiatic art. It seems certain, however, that these subjects were merely grafted on an already developed art, not that they started art.

Australasia is the home of one of the great autochthonous arts of the world. It belongs to the same artistic family as Negro art and Amerind art, and it is closely related to the surviving fragments of what was probably the prehistoric Asiatic art. There are two main branches of Australasian art, which are most distinct and individual in Melanesia and Polynesia respectively and which blend to some extent or grow weaker in Malaya and Micronesia.

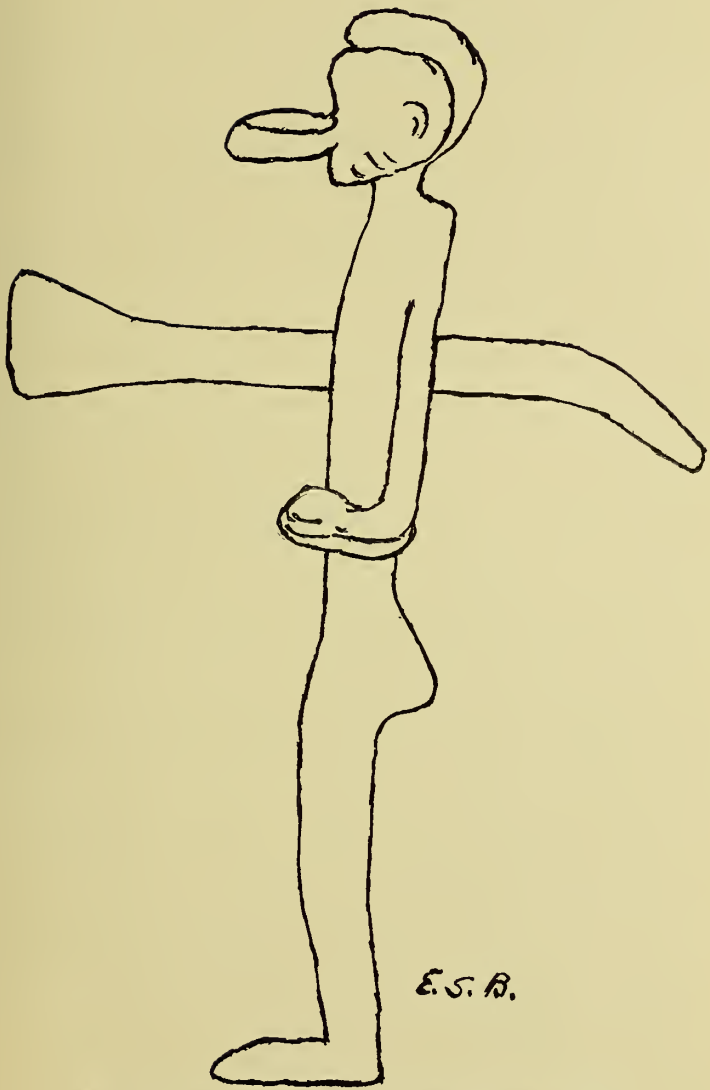

Fig. 6. African man with pelele and with ax hafted thru body.

Melanesian art is found at its purest in New Guinea, New Caledonia, and New Ireland. It extends to Fiji and Australia and is a main factor thruout Malaya; it spreads northward to Formosa, perhaps to Yezo, and may have been part of the prehistoric art of Japan.

Polynesian art is at its best in Hawaii, New Zealand, Easter Island, Samoa, and some other island groups. It is found to some extent in Malaya; in a weakened form in Micronesia, and it may also have had something to do with the prehistoric art of Japan.

Probably it would be inaccurate to speak of either Melanesian or Polynesian art as superior to the other. They have resemblances in being in about the same stage of development; and decided differences in technic and subjects. But altho they show kinship thruout, in every archipelago, often in single islands of an archipelago, they show also individual distinctions found nowhere else in the world. And everywhere, with all their apparent ethnologic differences, the Australasians reveal an unmistakable art impulse and art power.

Arctic Asia and Arctic America, as desert and inhospitable regions, except Antarctica and the Sáhara, as the world offers, nevertheless are the home of a distinct art, which may well be called Arctic art. It is found among the Chukchees, Koryaks, Yakaghirs and Eskimo in northern Siberia, and among the Eskimo in Alaska, Greenland and Labrador. Altho the art of each tribe and each locality has its individual peculiarities and varies from that of all the other tribes and localities, nevertheless it is all one art. It belongs to the same artistic family as Pleistokene art and Bushman art, and might be, but probably is not, related

to them. It has some resemblances to East Asiatic art, and only some more superficial ones to European art and Amerind art. With the West Asiatic, South Asiatic, Negro and Australasian arts, on the contrary, it has practically nothing but differences. The Arctic races are certainly more closely allied ethnologically to the East Asiatic races than to any other races of the old world, and this points to their art being a separate development of East Asiatic art, rather than a descendant of Pleistokene art, whose makers are almost surely ancestors of the modern European races.

The American continent is the home of one great art, Amerind art, which, altho generically the same, is differentiated in a number of places and regions. These different branches all more or less dovetail, so that it is difficult to specify their exact boundaries. Nor can their limits in time be set down but approximately.

Until within a year or two, Pleistokene art was known to exist only in Europe. In 1915, however, at Vero, Florida, a Pleistokene horizon was discovered, in which not only were there bones of several species of extinct animals, but also human bones in the same state of fossilization as those of the animals and numerous stone artifacts. There was also unearthed with these one tusk on which are a number of marks, recalling somewhat the marks of the European Azilien horizon, and a small, crude, rather square drawing of a head.* The squareness of the drawing suggests rudimentary Amerind drawing. As the Vero horizon is unquestionably Pleistokene and Paleolithic it may be

* E. H. Sellards: *Human Remains and Associated Fossils from the Pleistocene of Florida:* "Eighth Annual Report of the Florida State Geological Survey, 1916."

that this drawing is Pleistokene and from its squareness the work of a Pleistokene ancestor of the present Amerinds. We must await further discoveries for any certainty in the matter, but, if this drawing is Pleistokene, there is a possibility that art was born independently in America a good many thousand years ago.*

It is exceedingly difficult to divide Amerind art into secondary arts, and any classification can be considered only an attempt to specify variations in the type. In Alaska and British Columbia, art is individual enough to bear one name, West North Amerind art. To the south of this, art might be classified as Californian art. In the United States, east of the Rocky Mountains, there was some prehistoric art made by the Moundbuilders which was followed by the variation of Amerind art, extending also in Canada, which may be called East North Amerind art. In the southwestern United States there was formerly Cliff Dweller art and at present there is Pueblo art which also extends into northern Mexico.

In southern Mexico there were several prehistoric branches of art, among which Aztec, Zapotecan, and Mayan are prominent. Some of this art may be five or six thousand years old, while some of it lasted until the time of Hernando Cortez. In Central America and in the Antilles there were two local variations of the parent Amerind art.

In South America west of the Andes, there was in prehistoric times a great art which culminated in Inca art. This was closely allied to Mayan and Aztec art and largely died out with the invasion of the Spaniards. It might be called West South Amerind art. East

* Fig 24.

of the Andes, to this day, there survives another branch of Amerind art, which has certain individual characteristics and may be called East South Amerind art.

Amerind art has some traits which distinguish it from other arts and rank it as one of the great arts of the world. It resembles most closely in certain respects Australasian art, but it has also certain resemblances to East Asiatic art and South Asiatic art. In Alaska the Australasian resemblances predominate, whilst the Asiatic resemblances are most apparent in Mexico and Central America. Altho Amerind art must be considered as partly autochthonous, yet one must also recognize that it gradates away almost imperceptibly from its nearest western neighbors and thus is a proof that all art is one with many subdivisions.

CHAPTER III.

THE EVOLUTION OF THE ARTIST. INSTINCT AND IMPULSE. PATRONAGE.

Among every agglomeration of men, call we them as we prefer, races or peoples or nations or tribes or clans or families, we find art. Art is infinite in its varieties, it is not identical in any two localities, it is not identical at any two periods, but the rule seems to be absolute that in every clime, at every time, among every tribe, we find art in some form or shape. Art is not universal among persons, in fact it crops out strongly only sporadically among individuals, but it is universal in man racially, since it is found everywhere. How can this be accounted for? Apparently there is but one answer, which is that an instinct to like art, and an impulse to make art is ingrained in many members of the human family.

The art instinct might be defined as a love for and observation of form and color. It is not a seeking after intellectual thoughts and ideas. It is a purely human instinct, as no quadruped—except that in a few cases some animals seem to distinguish differences in colors—ever showed the faintest glimmer of it. It varies with different peoples, different periods, different circumstances, different environments. Nevertheless underneath it is always the same thing, a love of form and color, a product of the same emotions cropping out in different ways, a mental ability to appreciate and enjoy the craftmanship and accomplishments of other artists. The art impulse might

be defined as the desire to express and make visible the feelings aroused by the art instinct. When the art instinct and the art impulse are found in the same person, that person may become an artist.

This instinct, which appears among all races of men, is the same as and is usually called the esthetic sense. Certain members of all races appear to have this esthetic sense, and those who have it are the ones who want to paint or sculpt. They are the men who, because forms and colors appeal to their artistic or esthetic faculties, try to reproduce in painting or sculpture men or animals or landscapes, or who like to decorate their persons and possessions with patterns and designs.

The art instinct might be called a primal instinct in man. It is certainly universal, as people made or make art in every part of the world. It seems to spring up instinctively and naturally among men much as does for instance speech, indeed art itself is a mode of human expression just as is language, in fact one might say art is perhaps the most universal of languages.

There is certainly a universal instinct to make art. Does now this instinct grow up everywhere of its own accord, or is it a transmitted quality? An answer to this psychological question might help towards solving the problem whether art thruout the world is all one art or whether there are many arts.

All art has its roots in and evolves from an art instinct and art impulse, that is from the enjoyment of and desire to produce things seen by the eye. All the beginnings of every art must spring originally from an art instinct and art impulse based on vision. That that art instinct and art impulse were born once and

since then transmitted to man everywhere is manifestly impossible. On the contrary it appears self evident that the art instinct has been born over and over again with the individuals themselves who have applied it because they also had the impulse. It is therefore more probable on the whole, that races like the Eskimo or the Melanesians were impelled by their own feelings and went to work to make some art of their own in their own way, much as a bird sits on a branch and sings, rather than that different tribes or races should have inherited qualities descended among all men generation by generation.

The art of the European Pleistokenes is the earliest art known to us. Admitting that it is the oldest art implies that it could not have been influenced by any other art, and therefore it must have sprung solely from an art instinct and art impulse. It must have begun in some of the Pleistokenes becoming interested in things they actually saw and a desire to mimic these things being aroused. The observation and attempted imitation of the animals and men the Pleistokenes looked at around them must have been the elemental factors in the start of naturalistic art.

Decorative art appears to be due in the main to an innocent desire to play with lines and colors. Some of it is a degeneration of naturalistic art, but some of it does not imitate anything in nature. Many people love bright colors and make use of them simply because they do like them, without any meaning behind them. This may not result in art, or perhaps only in the crudest art, but the impulse which prompts applying patches of bright color in any way to things, is really a result of the art instinct.

That the esthetic sense is the underlying motive power, the art impulse, of all artists in the glyptic arts, is easily seen in the proclivities of some young children to make pictures. Their first art work is observing and trying to delineate in some way what they see, because they like to do it. It is the art instinct working crudely which finds expression in the pictures made by children. At four or five years of age, if a boy has the gifts of a sculptor, he probably makes extra pretty mud pies, whilst if he is cut out for a future painter he begins to draw pictures of men or houses or cats on the side-walk. It is this desire to imitate, to reproduce figures or scenes he observes, which eventually leads an older child to become an artist. If he does not have this faculty, he turns to some other work, never to art.

The recognition of this underlying impulse among children is of great importance when seeking for the starting point of the arts of primitive peoples, of the Kongo Negroes, the Papuans, the Amazon Amerinds, etc. Their minds in many ways appear to act much like the minds of the children of advanced races, and it seems therefore prima facie probable that their wooden figurines in most cases are simply the outcome of their esthetic desire to reproduce the human form.

But while all art apparently appears to spring primarily from an art instinct depending on the sense of vision, some art proceeds secondarily from an attempt to visualize mental conceptions. This sometimes brings forth good results but sometimes it produces dire failures in which it is difficult to perceive any art impulse due to the eye. The Neolithic European peoples, for instance, left a great many pieces of pottery whose

upper parts vaguely resemble an owl's head. Whether, as some ethnologists believe, these potteries personate some female anthropomorphic divinity or whether they do not, and whether they are or are not decorative degenerations, it is difficult to associate a genuine ocular art impulse with the specimens themselves.*

The artist's impulse is not unlike that of a good mouser cat, which, as soon as its eyes are opened, goes for the first mouse it sees. The artist's impulse might also be likened to that of a spider when it makes its web, a wonderful and beautiful piece of work, which the spider, untrained and untaught, makes by its natural instinct and impulse. Why does a duck take to water? Why do little cackling ducklings, hatched by a hen, waddle off from their distracted foster mother to go swimming on the farmyard puddle? And the answer is, because it is their nature to! Instinct impels them to go swimming. And it is the same with the real artist. His instinct drives him to art, just as the cat's instinct prompts it to catch mice, just as the duck's instinct drives it to water. All the best art of the world comes from this impulse, and in many cases artists do not know exactly how they do their work and are unable to teach others. They simply do as they do because it is their nature to.

Certain men have the art instinct so strongly developed as to overbalance their reasoning powers. Things seen, the glyptic rudimentary art sense, and not things heard or things thought out, control them. The art genius of such men sometimes dominates and stalks away with them so completely, that in the everyday, commonplace affairs of life, they act in the strangest

* Fig. 3.

Fig. 7. Woman with dwarfed figure and with drum on head. Large wooden statue from Gold Coast, Africa.

way, and are considered eccentric, if not insane. These men must follow their instinct. They do not reason about art in general: they just do. They can not tell others why they do, or how they do. But they do.

This does not mean that artists never reason. On the contrary, some of the best intellects in the world have been painters or sculptors or musicians, as for instance Leonardo da Vinci, Rubens, and Hector Berlioz. Leonardo was a great engineer and a good geographer. Rubens was as polished a courtier and diplomat as ever lived. Berlioz was a witty and incisive writer. These men and a great many others also, used their minds and reasoned out all they could of the principles of their art. The best painting is not all instinct. The best paintings show knowledge of composition, masses, values, harmony, etc. Without the art instinct these would be useless. With the instinct added, great work is sometimes produced. It is the same with music. A knowledge of harmony, counterpoint, fugue, etc., is necessary. But the gift of melody, the underlying musical instinct, is imperative. And how few composers have had the real gift!

Turner may be taken as a type of a thoro artist. He lived in a little, dirty, uncomfortable London suburban house. After his father's death, he had no one with him but an old ignorant housekeeper. But he lived in a world of dreams. He probably never noticed his surroundings. He saw visions, of rainbows, and breaking waves, and rising suns. And he transferred those visions to the most heavenly landscapes ever shown to the world. His art instinct obliterated the man. He was uneducated, gruff, unsociable, and illiterate. But what difference does it make if Turner

in his everyday life often acted like a bear with a sore head, since he transposed for us the facts of nature into the dream land of Turneria.

Richard Wagner is another artist who may be mentioned here, since many of his scenic effects fall within the confines of pictorial art. He was queer and eccentric. Some of his biographers have said hard things about him. He is reported to have stood on his head whilst leading the rehearsal for a concert. The fact of the matter is that Wagner had an abnormal brain. As an ordinary personage, he was a little mad. A man who could hear the *Liebestodt*, or the Pilgrim's Chorus or the Funeral March singing in his brain, could not put on his clothes straight or talk like a boarder in a summer hotel. But his personal eccentricities do not alter the fact that Wagner was the most universally creative artist that ever lived.

Besides the art instinct and impulse which are the driving powers within the artist himself, however, there is a great extraneous force which has much to do with shaping the lives and output of artists. When an artistic child begins to grow up, he may turn to art as a pursuit. If so, he tries at first to work in the field he enjoys the most, whether sculpture or painting or architecture, specializing besides in this in whatever direction appeals to him most. If he is rich and ambitious, he may follow his own chosen path without hindrance. But if he is poor, and the majority of artists are poor, the need of finding food and shelter and raiment, that is the great extraneous force of the struggle for existence, is bound to affect him. And the necessities for the support of life he

must obtain from persons who will pay him for his art work. These persons are spoken of as "art patrons," and this art work, done for pay, is descriptively termed by artists "potboiling."

Potboilers in fact represent a large part of art. Artists mainly spend their time in working at something which will enable them to live, in fact they have to. They paint portraits of old gentlemen in black coats or illustrations, or they sculpt clocks and candelabras, or they erect skyscrapers, or in fact they do something by which they can earn an honest penny. It is simply the working of the law of supply and demand: the customer wants some kind of art work and the artist does the rest. It is the stomach and not the brains of the artist which rules in this case, and not infrequently with direful consequences.

Patronage, therefore, is really a main force in regard to the output in the fine arts. It is entirely distinct from the esthetic sense. It is hostile to it, in the sense that it forces many artists to work against the grain at things they do not care about, and it is largely responsible for much of the inartistic art of the world. It is an aid, however, to the artists in many cases, in impelling them to work and produce something, which if perhaps not their best, is at least better than nothing. And in many cases, if it were not thru the push of potboiling, the artistic temperament would fritter itself away in laziness and the artist accomplish less in his favorite line than he does thru the stress of necessity in some direction he is not specially interested in.

CHAPTER IV.

THE PERSONAL EQUATION OF AN ARTIST. SINCERITY. PERSONALITY. STYLE. OBSERVATION. IMAGINATION. MEMORY.

"Soyez naif!—Cherchez bien les masses!" were two of the favorite sayings of my first painting teacher, Henri Marcette, of Spa, Belgium. And they are sayings which might well be taken to heart by all painters. For what the French convey in the word *naiveté* is an important element in a work of art. Unfortunately there is no exact equivalent in English for the French word *naif* as used by Henri Marcette. It can be paraphrased in the adjectives sincere, genuine, natural, truthful, individual, personal, instinctive, spontaneous, straightforward, but none of them renders absolutely Marcette's thought. What he meant, however, was that you should look at nature and paint what you see in your own way without regard to any traditions or anyone else's work. *Naiveté* means that an artist allows his art instinct to express itself untrammelled by convention. When he does so, his individuality crops out, his work shows freshness and is not quite like any other work.

There are three main stages in an artist's life. When he is a child he is sincere and his one desire is to put down and express something that he sees or some idea in his head. He works hard to do this and the result, even if shapeless, is at least genuine and is not a copy of some one else. Then comes his period of training. In this he is pretty sure to follow others, in fact he can hardly help doing so. Whether working in an academy

or with one master, he is bound to be more or less influenced by his education and to do copying rather than original work. He may never get beyond this stage, in which he may leave his freshness or personality behind, except to gain more ease of expression: and continuing to follow others, his natural development may be arrested. But if he is strong enough, after having acquired technical knowledge thru his training, he may throw traditions to the wind and obey only his own youthful art instincts. In that case he probably becomes a real artist, a leader.

Excellent examples of sincere, genuine personality, can be found in many of the works of the early Italian and Flemish painters, Giotto, Piero della Francesca, Pinturichio, the Van Eycks, Memling, etc. These men did not know everything. They had few pictures round them to lean on. They had to forge ahead for themselves and do things as they felt them. In other words they were thoroly *naif* and their work has enduring freshness.

An exact contrast to the work of the early Italian and Flemish painters is found in that of their imitators, the English Pre-Raphaelites. The early Italians and Flemish were striving to do the best they could, they used all their knowledge, they moved steadily forward towards later art. The Pre-Raphaelites were trying to go backwards, they left out knowledge which was already a common possession, in an attempt to attain the qualities which the Italians and the Flemish got thru lack of knowledge. Their work was not genuine, it was imitation. It is like modern printed tapestry as compared with the old original article. The result was that the Pre-Raphaelite machine skidded into the ditch.

Some of the most artistic art work in the world, nevertheless, has been done by one of the least *naïf* of races, the Chinese. Probably the same rule applies with them as with us, that the best work is done when an artist has been thoroly trained yet is strong enough to cause his individuality to stand out above his training. But I suspect that a good deal of Chinese art is conventional, precisely from the lack of sincerity among the lesser men causing a loss of spontaneity in their productions.

The art of primitive races depends for its strength partly on its freshness and sincerity. It stands to advanced European or East Asiatic art somewhat in the same relation that the scribblings of an artistic child do to his matured work. European and East Asiatic art show greater intellect, knowledge and training than primitive art, but they sometimes lack its freshness and sincerity. Primitive art is the result of the art instinct and sincerity acting freely without much knowledge or training. Much of it is real art, even tho often undeveloped. Lots of the art of primitive races, in truth, is ever so much better than much of the art of civilized races. Primitive men, for instance, do not know enough to ruin their instinctive desire for vivid colors. And they frequently instinctively make pretty things; whilst civilized men, reasoning and putting intellect into their work, make ugly stuff.

Sincerity alone, however, without the artistic instinct, is useless in art. The Negroes have plenty of sincerity, they are in fact all sincerity, and nevertheless much of their art is inartistic. This is possibly because apparently many Negroes lack a sense of beauty. Sincerity is only another mental trait urging the art instinct to

work freely: it does not take the place of the art instinct if this is wanting.

Personality or individuality is closely associated with sincerity, and again is closely associated with style. Personality is practically synonymous with individuality and both terms are used about an artist when he puts enough of himself into his work for it to be recognized as his work at a glance. Every strong artist has his own personal way of working, which is his style, and this becomes just as recognizable to an expert as a man's handwriting. Style is an expression of the artist's taste and it is mainly from the individual style that an expert can often see at a glance who it was painted a picture. For art is like handwriting. It is not a mechanical performance like printing or photography. Like handwriting, art is carried out by the hand in obedience to an impulse from the brain, and as a result, art reveals character just as does handwriting.

Style is found in all arts. Style applies both to schools of art and to individual artists. It means the special manner in which a work of art is carried out, that is it refers to the technic. When a number of works of art come from some one place and epoch, they are designated as a school. All glyptic arts from all places, all schools of art, have their individual style, and by much observation and comparison one may become able to tell, almost with certainty, to what art any piece belongs and where it came from.

With personality it is different. In Modern European art and in East Asiatic art we can often tell from the work the name of the artist. In some other arts, like South Asiatic, we can do so occasionally, but in

many arts, such as the African, Australasian, and Amerind arts we can not do so at all.

Personality in art, it must be added, refers only to the work and not to the moral or mental character of an artist. He may be a good man or a bad man, a sensible one or a foolish one, but his work rarely gives any clue on which to form a judgment. Many popular notions about artists, however, are entirely erroneous. The great majority of artists are perfectly decent citizens, and the amount of labor they are forced to do to forge ahead, prevents their being anything else.

Observation undoubtedly is at the bottom of all art. Artists sculpted and drew and painted in the beginning what they actually saw. They worked from the animals they knew: they sculpted and painted the forms and features of their own race. Enlarged ears or small waists or long finger nails in art imply that they originated in fact. Observation underlies not only all sculptural and pictorial art but also most decorative art, for this is based on human, animal and plant forms, or on basketry patterns, and in nearly all cases it starts in observation, which, when accurate, is personal and sincere.

A good example of this principle is offered by the fabulous animals which are found in many arts over the greater part of the globe. So many artists, in so many places, could not have dreamed them. They must have started in something actually seen. And the only apparent solution is that animal headed humans and human headed animals originated in hunting disguises: while such an unnatural beastie as the Chinese dragon was an invention made from animals which had been observed, an artistic evolution

from the crocodiles and pythons, or possibly even from now extinct reptiles, which had scared the artists' forefathers.

Everything therefore actually represented in art must be assumed to be based on something the artist or his ancestors actually saw. Artists did not dream first. Underlying any use of the imagination or the memory there was observation of the things around the artist. Art is thus a record of ethnology, of zoology, of botany, of customs, of history.

Nevertheless imagination, invention and memory are important vital factors in an artist's make up and but little good art is produced without their help. The idea commonly accepted among Europeans, that all sculpture, drawing and painting must be done while looking directly at nature is a fallacy based on the equally prevalent fallacy that art must be true to nature, must be a photographic imitation of her. It is a fact, on the contrary, that great painters and sculptors often work largely from memory or imagination. They either make studies until they know their subject, or they look at it until they memorize it, or they invent. Memory and imagination are of perhaps greatest value in obtaining life and motion, and fleeting effects of color and light. When a work of art is produced to some extent from memory or imagination, the figures are seldom wooden and rarely posing; but when it is not so produced, the life is often arrested, and the figures seem petrified and are merely models in an unhappy state of rest.

Imagination, invention and memory are more or less present in all good art. In European art hundreds of artists may be cited as exponents of these qualities:

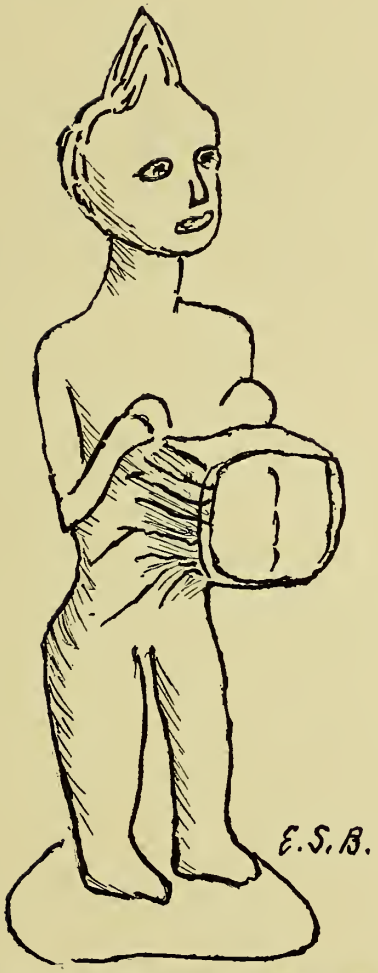

FIG. 8. Woman with dwarfed figure and protruding abdomen with glass window inserted. West Coast, Africa.

Giotto, Fra Angelico, Pisano, Tintoretto, Michael Angelo, Turner, Böcklin, Millet, Boutet de Monvel, Chéret, William Morris Hunt, George Inness, etc. The Chinese and Japanese masters all painted almost entirely from memory and imagination. But the artists of other races also show these same qualities. The Pleistokenes certainly had them, for how otherwise could they have painted their wall pictures at Altamira and Fond de Gaume, in dark caverns, whose only access is a tiny opening no bison nor mammoth could possibly have squeezed thru. The Bushman and the Eskimo certainly have capital memories. And some other races, whose art is less realistic, such as the Melanesians of New Ireland with their strange figures, or the Alaskans with their totem poles, or the Polynesians with their wood carvings, or the Arabs with their patterns and arabesques, evince the liveliest imagination and invention in producing strange, original and beautiful works of art.*

* Figs. 11, 12, 18, 19.

CHAPTER V.

TRAINING AND ENVIRONMENT.

TRAINING in art has much to do with the shaping of art and artists. It is not part of the art impulse, but an outside influence. As a rule training is of value, but sometimes it has a deleterious effect. The saying that as the twig is bent so is the tree inclined, applies perfectly to art training. For the training given to some artists is not always suitable to them, and makes one wonder whether no training would not sometimes be best. It seems well therefore to examine training from both points of view, from its helpful and from its damaging side.

Technical training up to a certain point is usually a good thing. It, at any rate, saves time and often much floundering to a beginner. Unfortunately sometimes it destroys individual imagination and *naïveté*. It generally happens that an embryo artist is recognized because he does art work, out of his head or from nature, as he himself feels. Then he goes to an art school, where he is taught art as at that time understood in that country. Sometimes by the time he has got thru with his course of study, he has lost his own individuality and become conventionalized. Sometimes, however, he keeps or recovers his personality and his imagination, and then, with his training to boot, he does good work. Manet, for instance, shed his academic training and showed the absolute sincerity of a child in looking at nature: he painted what he saw, not what he was told

ought to be there or what other people had seen, and the result was he did something new, something no training of that time could have taught him.

This is frequently the case with the pioneers in art. The art pioneer is the man who is least influenced by his artistic predecessors, training and environment. The art pioneer is a man who thruout his artistic training preserves his own personal way of looking at nature or seeing visions of beautiful things. And these art pioneers truly deserve the title of great artists. Some military critics claim that the great soldiers are those who found war one thing and left it another, and they assign special rank on this account to Alexander, Hannibal, Cæsar, Gustavus Adolphus, Frederick the Great and Napoleon. It is the same with artists and any one of them who, like Ruysdael or Dürer or Constable or Géricault, made one, even if but a small, advance in art must be considered a pioneer and deserves to rank among great artists. All these men had training, but they all broke thru training and convention, and went into fresh fields. The greatest artists indeed always go beyond their training.

The importance of training can easiest be seen by considering the innumerable art academies of the present day, and how the thousands and thousands of living artists are all trained and taught at first. The history of art in Italy, in Flanders, etc., tells the same story: that all the successful artists in those countries were trained in their youth by older men. Japanese artists, it is well known now, are trained for years, in copying calligraphy and works of art, repeating one form over and over again, and it is this continual training which eventually gives them their power.

It is evident, therefore, that training has had much to do with the forming of the greater arts. When we find art of a certain sameness with a certain amount of quality, it is safe to infer that it shows training in its makers. That is, when the general level of art in any place is high, it implies that the artists had a training which could only have come with a surrounding civilization.

Judging by the arts whose histories we know, it is safe to infer that training was a factor in all the greater arts. Whether there are any data in the matter or not, we may rest assured that there must have been training among the artists of Crete, of Egypt, of western Asia and of southern Asia. There may have been schools of some sort answering to our art academies, or there may have been teaching by older artists to pupils as in Italian and Flemish studios, but undoubtedly there was some sort of regular art instruction.

When one looks at the primitive arts, the problem becomes more difficult. Still, by analogy, it seems as tho we are warranted in thinking that training played a part in Mexican art, Peruvian art and Benin art. In the other Amerind and Negro arts, in Australasian art, and in Arctic, Bushman and Pleistokene art, it seems as tho training must have been a more limited force. It scarcely seems as if this could have been more than what might come thru propinquity. Younger artists in the same community may have followed or copied their elders more or less consciously. But there could scarcely have been anything like regular instruction.

Environment is one of the chief factors in the making of an artist and of his art. The lie of the

land, climate, material substances, means of subsistence, patronage, customs, in fact many surrounding causes all have their effect on him. No artist gets away really from his environment and available materials any more than he gets away wholly from his race. The most original artist at best does work only triflingly different from that of his friends and neighbors. An artist is bound to do something like the work of his immediate predecessors and of those around him and it is only geniuses who break the way by something a little different and new. This may be looked on as a universal law, except in some sporadic cases, due for instance to transplanting, as where a Japanese has settled in Europe. Then he is usually influenced by his new environment, altho some of his racial qualities may persist.

Environment is always more or less local. The character of countries is different: one is mountainous, another flat; one is wooded, another treeless. Climates are different, cold or hot, wet or dry. Customs are different. Religions are different. Materials are different; in one place there is wood, in another stone, in a third bone or ivory, or something else. Conditions of life are different; in one place an artist lives in the wilds by hunting; in another he lives in towns on starvation patronage. There are many different factors in fact which go to make up the environment of an artist and all these as well as his race help to mould his art.

The influence of the actual physical materials on art is of importance and must be looked on as a part of environment. A race that lives on open plains, as that of the American prairies or that of the Russian steppes, and which therefore has no wood or stone

does not bring forth much sculpture. The marble of Greece and the granite of Egypt played definite parts in shaping the arts of those countries. The soft paint brush and water colors in Asia brought about different results from those obtained in Europe with hard points and oil colors. In fact the materials offered to an artist have much to do with his accomplishment.

The fact that some one vital condition of life is similar in different places, does not necessarily imply similarity in art. Take hunting for instance. In the Eskimo and the Amerinds of the northern plains, we have two races of hunters whose arts are essentially different. And this shows that hunting as a condition of life does not always develop the same art. The reason is, that in each of these cases, there are many other environing influences which are different from those of the other, as well as a difference in race and hence in art instinct. Therefore when we find some race to whom hunting is of such prime importance that it depends on it for its means of subsistence, we must not assume that necessarily this means similarity in art to that of some other race equally dependent on hunting to keep body and soul together.

Judging by certain examples, it would seem as if commercial prosperity and advanced social organization often helped to bring forth great art. The Greece of Phidias and Praxiteles, the China of the Sung and the Ming artists, the Venice of Giorgione and Titian, the Netherlands of Rembrandt and Rubens, are good instances of the principle that when art flourishes in any one spot, that place is probably in a condition of material prosperity and that some of its inhabitants have reached an advanced stage of mental development.

It sometimes happens, however, that too rigid a civilization destroys some of the qualities of art thru conventionalizing it. This would seem to have been the case, for instance, in Egypt and in Assyria. In both these countries the artists apparently were so hampered by tradition, by custom, by convention, that their art never matured to the highest planes. The environment was only partly favorable.

Nor does it necessarily follow that great commercial prosperity implies great art. A certain amount of art is pretty sure to follow commercial prosperity, as the latter means patronage, but the art instinct and impulse is also necessary and may be lacking. In the England and America of today, for instance, art is an important element in life. Art is advancing in these countries, partly as a matter of education, and possibly also from the increasing immigration of the Mediterranean race. For art is not a strong inborn instinct with the Anglo-Saxon peoples, who lean more towards business, politics and the exact sciences, than towards the more poetical and less profitable fine arts. In fact race, as well as environment, is one of the factors which plays a part in the formation of the fine arts, and an artistic race will probably accomplish more in an unfavorable material environment than an inartistic race in a favorable material environment.

Too much stress must not be laid on prosperity and ease of life as art developers. Artistic ability is far more important. For among the Bushmen and Eskimo, and some Africans and Australasians, there was some decidedly good art, altho there was neither material prosperity nor advanced social organization. They must therefore have had a tolerably strong art instinct and

art impulse to counterbalance material disadvantages. It follows from this that when we find good art among any race, even if we know little of its makers, we may be pretty sure, as for instance with the Pleistokenes, that some at least of their race had advanced intellectually into full fledged modern manhood. Good art in fact implies a certain mental ability, but not necessarily what might be considered a favorable environment.

CHAPTER VI.

CRITICISM.

It is an unfortunate fact that the men who pass upon the merits of works of art, and especially those who use their pen to do so, are called art critics. For the word critic now implies condemnation. Criticism has come to mean an adverse judgment, and it has come to mean this because it is so much easier as well as more human to pick flaws in another man's work rather than to praise it that most persons pick flaws. Much criticism is mere fault finding: often it implies an element of hate, of superiority. And the adjective most commonly associated with the noun criticism is severe: some one criticised "severely" some one else. But criticism should be based on love as well as on comprehension. For art implies love: no one produces real art unless he loves to do it. And anyone writing about art or even only studying it should try to feel and explain that love and not merely scold about it. If that is all one can do, better leave discussing art alone. The best critics are the least violent. "*Tout comprendre, c'est tout pardonner!*"

It is a pity that the term art critic cannot be abolished but unfortunately there is no other term in the English language which would take its place exactly and act as a substitute. There are several words, however, which might sometimes be used to paraphrase it. These are art lover, art connoisseur, art teacher, art judge, art expert, art writer. These would all be better in certain respects than art critic,

Fig. 9. Wooden statuette of man with palm leaf headdress. Nias Island, Sumatra.

which in some cases almost seems to mean artist hater. Anyone of course may be an art lover. An art connoisseur may be perhaps described as the first step beyond plain liking, when a person begins to discriminate. Art judge or art expert might perhaps be used when persons have reached an advanced stage of knowledge about the fine arts in general, and art writer of course applies to persons who put their knowledge into print.

Accepting, however, as an unfortunate necessity, the unpleasant term art critic, the first point that suggests itself is: what qualifications entitle a person to be considered an art critic? Some persons with a general education only and no art training apparently assume to a greater or lesser degree that they are warranted in discussing and passing upon the merits of works of art. Now there are various degrees of untrained-in-art persons. Some untrained-in-art persons seem to know and to care so little about art that it may be doubted whether they would recognize the difference between "Botticelli and Chianti." Some untrained-in-art persons on the contrary love art dearly and even if perhaps they know but little about it, yet they can be called art lovers, the most favorable state of mind towards good criticism. And some of these untrained-in-art-technic persons go a step further and by study learn to recognize and to discriminate between the works of different painters and different schools so that they are entitled to the name of art connoisseurs.

As a general proposition, it may be said that the views of persons who have not done any practical art work are often of little critical value. I have been

assured, for instance, on two occasions that Turner was color blind. Volumes have been written by untrained-in-art-technic persons and many of them are incorrect but patronizing. "What people are not up on they are down on" someone has said, and it truly applies to a good deal of chatter about art. It is probably accurate to say also that, as a rule, the greater the number of persons who admire a work of art, the poorer is the work; which of course is only another instance of the fairly universal law, that the minority is usually right.

A favorite remark of unfledged talkers about art is "I don't know much about art, but I know what I like." If artists are present, this generally causes them to wink at each other. For it is not infrequently followed up by positive, wide of the mark statements. Nevertheless "I know what I like" is sometimes a criticism of more importance than artists are inclined to admit. For it means that to that particular onlooker art conveys or does not convey some pleasant or unpleasant emotions. And if it happen that that particular individual is an art lover, it may also happen that his judgment is more accurate than that of other more highly trained persons who lack the discrimination which proceeds from real feeling.

There are a certain number of persons, who while not having had a practical art training, nevertheless are good judges of certain phases of art work. These are the art dealers and the art collectors, that is the men who sell and the men who buy art works. They are forced to study art to pursue either their business or their hobby, and the fact that there is sometimes a good deal of money involved in the transaction sharpens the wits wonderfully. Some of the employes in museums

also become good judges of art. But while such art connoisseurs or art experts in their own lines frequently are clever and show the keenest possible appreciation, still often they are uncertain judges, because they do not understand technical points and also because they are too apt to be specialists in their sympathies.

Artists, men who have had a practical training in art, are sometimes excellent critics. Often however they are poor judges of art: they are too narrow, too much wrapped up in their own work; they are too much swayed by their emotions and see good only in work of the same kind as their own. Whilst often able to judge of the technical merits of art works, they sometimes seem unable to gauge the relative merits of many arts. The mind has sharpened too much to a point to enable it to act as a critic's mind should, namely from a wide and tolerant standpoint. Artists are sometimes jealous and intolerant of other artists. I believe they almost always rate highest artists whose work, whether for better or worse, is on the same lines as their own. And in many cases they condemn artists who do not work as they do themselves. In other words artists are apt to be uncertain critics.

A common fallacy among artists is to think and say that poor art is better than good criticism. This remark is often made and is as pointless as it would be to say that General Grant's victories were greater than Benjamin Franklin's scientific discoveries. One cannot compare nor gauge art and art writing by the same standards, because they are different things. Art is painting, sculpture and architecture: art writing is literature. Compare pictures or sculptures as much as

you please and assign them any relative rank you choose. But if you want to judge what merits any book on art may have, compare it with other books on art: not even with poems or novels: and certainly not with paintings or automobiles or anything else which it is not.

Apparently there are two classes of men, namely art connoisseurs and artists, who each respectively have some of the qualifications necessary for art critics. To unite therefore, in one person, all the qualifications necessary, implies two kinds of training. One is a practical manual training with brush and modelling tools, the other is an extensive acquaintance with many art works in numerous galleries and museums. That is to say, to be a reliable art expert or art writer necessitates being both an artist and a connoisseur. An artist alone is too narrow; a connoisseur alone is lacking in technical knowledge. It is indeed only persons who have had a long training both in practical work and in the study of many works of art who really become experts. And it is only experts who can tell with any approach to certainty the work of most well known painters or sculptors, and this they deduce as a rule from the style or quality of the painting or sculpture which varies with every art worker.

An art writer must have an artistic temperament and emotions, but he must also have a scientific bent and a judicial restraint. All the best art critics are practical artists to the extent at least of having had a good deal of manual training and practice. They are really artists up to a certain point, a point at which their intellect seems to overwhelm their art impulse. They begin to think, to compare, to reason

out the why and wherefore of art. They see too much and too widely. Instead of producing in the narrow groove of their art impulse, they spread out over too wide a field, they are influenced from too many extraneous sources. Sometimes their art production is arrested fruitlessly thru this, but occasionally it leads to their producing in another direction for which they are better suited, namely art writing. And the best writers about art, such as Philip Gilbert Hamerton and Eugène Fromentin, and great art teachers like William Morris Hunt will, I believe, always be found to be persons who have had some serious practical training but who have studied also extensively the works of a great many other artists.

An art writer, to do good work, requires breadth of mind perhaps more than any other quality. He must be able to sympathize with—which means to suffer with, to enter into the feelings of—many different artists and their works. He needs the art instinct but not the art impulse. He must have the art instinct to understand art, but he does not require the art impulse which urges a working artist to produce graphic art. It is especially necessary for an art writer to look out for the good points of all kinds of art works of his own race and it would broaden him to study the art of other races than his own. And he should always remember that if works of art are different from those he is used to, it does not necessarily follow that they are bad. Art writing should be based on knowledge and on an intelligent appreciation of art, and it should be an attempt to present the strong points and not merely the weak points of art. In fact an art writer is an art judge, and he should be towards art matters

what a law judge is in legal matters, namely a man learned in the law who tries to give an impartial opinion. It might be, however, the truest wisdom for an art writer to cogitate over the Biblical text "Judge not that ye be not judged": then to keep his opinions to himself, since he is certain to displease many and to be criticized "severely."

To write or even to talk intelligently about art is intrinsically difficult, and a paramount reason is that the basal qualities of the fine arts are intangible and elusive. Art writing is really a science, in that it should—it does not always—tell the truth. But, from the nature of the facts studied, it can never be an exact science. Since art does not need to be true to nature, and nine-tenths of it is not, one cannot usually apply scientific tests in criticising it. Since art may seem beautiful to some persons and ugly to others, one cannot lay down the law about it from any esthetic standpoint. A certain amount of cold fact can usually be stated about the externals of a work of art, but underneath lies its soul or feeling. And about this soul or feeling, an art writer can only feel this feeling as well as he can, and then try to express his own feeling. And this at best is only his opinion, and not an authoritative statement. He needs therefore some of the faculties of a scientific man, to deal accurately with the technical parts of works of art; he must also have the feeling of an artist, to be able to peep into the soul of other artists; and he must have some of the qualities of a judge on the bench, in order to give a well balanced, impartial opinion on the numerous points of a work of art.

An art writer's life work should be modelled on a

plan which might be likened to an open fan or a cart-wheel. Starting with a knowledge located at the handle or hub, he should try to keep on extending that knowledge along the ribs of the fan or the spokes of the wheel. The more his knowledge widens and spreads, the more he compares and gauges the relative values and places of different arts, the more likely are his opinions to be worth something. But he must see to it that his art instinct does not become swamped by his reasoning powers: he must make them keep in pace together. For if any one lets his esthetic sense be overmastered by his historical or ethnological learning, his art writing almost surely will suffer thru his judgments becoming scientific rather than artistic.

Nobody can possibly foretell what his likes and dislikes may become with advancing years. For taste sometimes widens and sometimes narrows. But, as a rule, it is probably correct to say that if a child likes certain forms of art before his taste is vitiated or has been tampered with, in all likelihood he will enjoy the same and similar forms of art when he has grown to man's estate. He may also learn to like many other forms of art, besides those he did at first. It may be explanatory to mention here how my own sympathies have acted in regard to art. Starting out with a love for European art, I later became fascinated with East Asiatic art, and afterwards gradually got interested in all the other arts. And as my eye got more and more accustomed to those, I began to see beauties in some of the specimens I certainly did not at first. Going on one occasion to a museum not far from my own abode, in its great hall, besides many pictures by little known French painters, there happened to be half a dozen

Papuan shields from New Guinea labelled "from the South Sea Islands." And my impression then was and still is that these naive works by untrained wildmen were more genuine art than some of the surrounding works of the trained civilized painters.

It seems inevitable that to an observer of many arts there comes with time a change of feeling, a change in his view point about art. The more he studies art and the more arts he studies, the more will his sympathies broaden and gradually he will learn to like many things unnoticed or perchance despised at first. The average European or American grows up with certain feelings and notions naturally acquired from the European or American art he sees around him. These act as deterrents, so to speak, when he begins to look at African art or Australasian art or Amerind art. These arts do not conform to our conceptions and at first blush there is a tendency to belittle them. But starting out, as do most European and American art writers, with the basal idea that Greek sculpture and European painting are the top notch of art, protracted observation may lead an art lover thru East Asiatic art into recognizing that many other arts have beauties of their own which are entirely unthought of at first. After awhile, when the eye has got used to fresh conceptions, one begins to realize that often there is much feeling for form, for color, in art which at first seemed strange, and in time one begins to wonder whether sometimes naive untutored primitives do not conceive art which, while different from our own, may have qualities which are sometimes lacking in our own more learned, but in some ways less natural, modern art. And the realization that a Masai shield or a New Ireland paddle may be a pleasing

work of art need not detract in the least from one's appreciation of the Elgin Marbles nor of the portraits of Velasquez. In time one gets to understand that these are all expressions of the emotion and the knowledge of their makers, some in the stone axe and others in the shrapnel stage of culture.

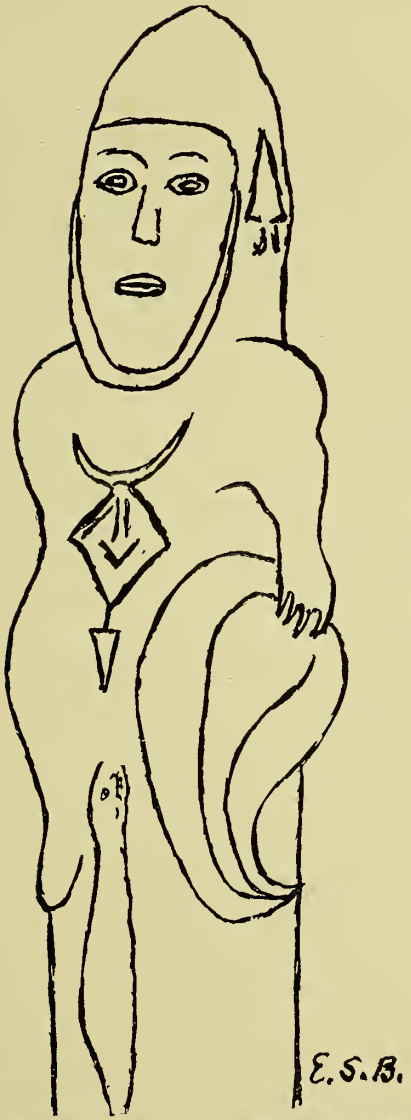

Fig. 10. Large wooden figure from New Guinea or New Ireland.

CHAPTER VII.

ART AND NATURE. NATURALISM. IMITATION. REALISM. IDEALISM AND IMAGINATION.

Art is a world of its own. Art is in large part based on nature, but it is not nature. Art is a product of human emotion, thought and work. Art starts originally in observation of nature. Some art sticks closely to nature and attempts to imitate or interpret forms or colors: while some art diverges more or less widely from nature. In its extremest forms, some art has an almost scientific accuracy of resemblance to nature, while some art is absolute fiction. But even in its most naturalistic renderings, art is not nature but is only a human interpretation or presentment of it.

Art is one thing; nature is another. Art is a human product: nature is not a human product. But man, thruout most of the world, fashions nature to suit himself. Does he in so doing make nature more artistically attractive? And the answer seems to be that, as a rule, he does not. Nature left to itself, in mountain, in plain, in forest, in fertile country or in desert, is almost invariably artistically interesting. The forces of nature, wind, water, fire, carve the surface of the earth into forms whose lines and shapes and colors usually are attractive to the eye. In woods, in savannahs, in wastes, there is almost always something pleasing or terrifying to the eye, something which will arouse artistic emotion, something from which a landscape painter can make a picture.

But when man tackles nature, what does he do? The numberless, endless, sinuous, artistic lines of nature he intersects with the straight inartistic lines of railroads and streets and fences. The beautiful flank of a rocky bluff he makes hideous by digging a quarry. He takes a piece of moorland, variegated by wild roses and burdocks and thousands of beautiful plants anathematized as weeds, pulls up all these eye-pleasing growths, and changes the bewitching wild ground into a green grass lawn which, while excellent as a pasture for cattle, is deficient in arousing artistic emotion in a painter.

In saying this there is no intention of running down the works of man nor of denying the interest and the beauty of much of what man does fashion nature into. What it is proposed to bring out is that when man tampers with nature he changes it into something radically different. And this different thing while generally less beautiful than the original, in many cases is beautiful in itself. And this beauty comes from the mind of man and is what we call art. Wild nature is one thing: nature altered by man is another thing. Wild nature is almost always, if not always beautiful: nature altered by man is often ugly, but sometimes beautiful. But whether ugly or beautiful, nature altered by man is no longer nature: it is something else, and that something else, if beautiful, springs from the art instinct.

There is a rather widespread misconception among European peoples that good art means "truth to nature." This notion is to a large extent crooked and is probably responsible for a great deal of the poorer art of Europe. To combat this harmful dictum some-

what, it may be as well to mention briefly in what field of human endeavor truth takes precedence.

There are three sets of human efforts which can be classed as science, ethics and art. While philosophically these three fields of thought are distinct, yet in the actions and works of man they are not absolutely separate, but overlap at certain points and in certain ways. These three great products of the human mind may be placed also under the three headings of the true, the good and the beautiful, for it may be said, speaking in general terms, that truth is the foundation of science, goodness the principle of ethics, and beauty the mainstay of art.

It is hardly necessary to tell scientists that truth is the bed rock of science. Science might almost be called a search for knowledge, and in seeking knowledge, science is steadily groping for something much tried for but never wholly reached, namely that most elusive phantom, truth.

What people really mean when they seak of "truth to nature" about the fine arts, is nature as reflected in a mirror or as reproduced in an untouched photograph. Now of course there is some art which is an attempt to imitate nature absolutely, and it is accurate to say of this art that it is true or is not true to nature. But it is wholly inaccurate to say that truth to nature, that is mechanical photographic imitation, is the basis of all art: for the greater part of art is not imitation at all.

There are several words which convey approximately how much any art leans or does not lean towards nature. These terms are naturalism, realism, imitation and interpretation, idealism, imagination. Naturalistic art

is any art based on nature. Naturalistic art has two main subdivisions: realistic art and idealistic art, the latter implying imagination, the poetical faculty, also as a sponsor. Naturalistic, realistic, and idealistic are terms applied principally to the sculptural and pictorial arts.

Realistic imitative art is art which counterfeits nature to the limit of the artist's abilities. In its extremest form it might perhaps be defined as an absolute imitation of the reflection in a mirror fixed into permanency. Any such slavish imitation, however, is rare, as generally almost any artist, no matter how imitative, interprets nature to some extent and puts in at least some other attributes thru his own feelings. A purely imitative art work almost always lacks charm, and falls into the class of what is termed a study or an academy rather than a work of art.

Realistic interpretative art is art which interprets and suggests nature without pretending to absolutely imitating her. Realistic art is based entirely on observation of nature. It does not necessarily need to be done directly in front of nature, as it may be carried out thru the memory. In fact much of the best realistic interpretative work is memorized observation.

Idealistic art is art in which imagination succeeds in inventing something which, tho based on nature, was never seen in the natural world. In its extremest form, it might perhaps be defined as art made up in the artist's head. It is an attempt to represent to some extent in the concrete some abstract thought or dream about forms and colors. That is the conception of an imaginative art work is something dreamed about rather than something observed. But the dream is

always of something which the artist sees in his mind's eye. Idealistic art is a mental vision.

Idealistic art which is good, which has quality, implies artistic ability in its maker. An inartistic person cannot produce idealistic art, any more than an ordinary commonplace mind can write great poetry or compose great music. "*Poeta nascitur, non fit*" applies perfectly to an artist, and especially to one who works idealistically. Inartistic persons, however, are sometimes guilty of making certain graphic productions, which other inartistic persons sometimes think are idealistic art. Many things, however, thus looked on as idealistic art are mere unintelligent unobserved symbols as, for instance, drawings of a cart with the body and horses drawn in profile and with two of the wheels drawn above and the other two drawn below the cart. Such drawings are not idealistic art, they are merely silly performances by inartistic minds, who could not do an ideal drawing if they tried to for a thousand years.

Decorative art, that is the art of decoration or ornament, usually is based on nature or on patterns produced by man in basketry, etc. Decorative art based directly on nature might be called naturalistic decorative art, altho no such delineating terminology is of common usage. Some decorative art also, like the Solomon Islands' human and the Alaska grizzly bear, is distinctly idealistic.*

Whatever the nearness or aloofness of any art to nature, it may be good, bad or indifferent. This depends principally on the ability of the artist, but art may also seem good, bad or indifferent to the onlooker, according to his temperament and intelligence. A

* Figs. 12, 19.

necessary corollary of this is that no universal rules can be laid down for the production of works of art or for their appreciation, because the individual mind of each person, whether artist or onlooker, is such a varying entity. There can be no standard.

Whether realistic or idealistic, art, to be good, must convey some artistic sensation, some pleasure or emotion, to the mind: there must be some technical qualities: there must be form, or color, or drawing, or grandeur, or beauty: that is there must be something artistic.

While it is certain that any art, whether imitative or imaginative, might be classified thruout by different critics as good, bad or indifferent, it is equally certain that one can say truthfully that good idealistic art is one peg higher than imitative art. And the reason is that idealistic art implies imagination: it requires the mind of an artist to work poetically.

The whole of architecture is evolved, without reference to nature, out of man's brain for his own necessities. Hut or palace or shed or skyscraper or cathedral, they are all the invention of man, and not in the least the imitation of natural things. Caverns and intertwined branches of trees may have given a hint in the start, but beyond that nature has not aided. The forms and colors of temple and church and hotel and private residence are sometimes beautiful and artistic. But there is nothing in nature like them. Architecture is a useful and mechanical art which often is also a fine art, but it is never in the least a nature art. No one thinks of speaking of the Pennsylvania railroad station in New York as true to nature.

Sculpture proper is one of the most imitative and

one of the most closely allied to nature of the arts. For, as a rule, all sculptures are suggested at least by something in nature. Generally they represent a human or an animal of some kind, except a certain number which are more purely ornaments, carvings for other objects. But tho a great deal of sculpture is realistic, a great deal of sculpture is idealistic. Most Greek sculpture is surely an attempted improvement on human forms, or perhaps rather an attempt to bring together into one imaginative composite figure the best points of numerous models. And when one turns to the sculptures and carvings of some of the more primitive races, it will be found that they usually diverge widely from any objects in nature.

There is an immense class of objects, which properly belong to the mechanical arts, but many of which are sufficiently esthetic in their make up to become semi-sculptural fine arts. Many articles of household use such as beds, chairs, tables, water pitchers, coffee urns, tea-pots, etc., fall into this class and any one of these in its forms and colors, independent of any decoration, may be good enough to rank as a work of the fine arts. And surely no one would claim that a chair or a tea-pot resembled anything in nature or was based on nature. They are therefore not naturalistic art nor are they decorative art. Perhaps they might be classed most accurately as semi-sculptural art.

Painting may or may not be imitative. Which it is rests wholly in the volition of the artist. The most imitative painting at best only suggests the appearance of things and is largely a deception. But there is not, in fine art painting, the slightest compulsion on an artist to be accurate. As long as he does not offend

his public by departing too widely from recognized conventions, he can revel in fiction as much as he chooses. And it is surprising how much is accepted as "true to nature" which is principally made up. It is especially to the subjects that this statement applies. All religious subjects for instance are wholly inventions of incidents, some of which never occurred, and those which did occur did not resemble in the least what the painters made of them. Most historic subjects equally are largely imaginary. And many other pictures, Claude's and Wilson's landscapes for instance, are partly dreams or visions, which evoke a desire to see such scenes, a desire which is never quite fulfilled.

To obtain deceptive imitation in painting it is necessary to use, not only line and color, which are the essential concomitants of non-imitative pictorial art and of decorative art, but also perspective and light and shade. The best imitation, however, can never come up quite to the reality. Art therefore should not try to literally duplicate nature which it cannot do, but rather to suggest something like nature, a something which the observer nevertheless never has seen nor will see in the real world.

There is an anecdote which illustrates to some extent what idealistic painting should be. The well known French impressionist painter Degas, while standing in front of a little pool overshadowed by three great willow trees, once said: "How beautiful they would be, if Corot were to paint them!"

Most good decorative art is untrue to nature. Decoration in itself does not exist in nature. A rock on which some beautiful mosses grow, does not thereby become a decorated rock: it is one form of nature

covered by other forms of nature. Only man decorates. He decorates sometimes with imitations of certain natural objects, but he decorates also with all sorts of patterns in lines and curves and rectangles which are never found in nature. If one takes some phase of decoration, for instance tattooing, what has it to do with nature? Nothing! A man may permit his skin to be pricked full of colored dots, and these may or may not imitate a little something in nature. But they are not true to anything in the natural world.

It would be difficult to state positively the definite amount of imitation or imagination underlying any individual work of art: one could only point out its general tendency. Perhaps a few illustrations may clear up a little some of the intricacies of the matter. For instance if an artist sits down before nature and observes carefully and tries to reproduce imitatively what he sees, he is doing a realistic subject in a realistic way. Carried to an extreme, this method produces sometimes some very inartistic work. When the imitation is not pushed to the limit and nature is interpreted rather than imitated, especially if memory is called to some extent into play, some very fine work sometimes results. As examples of this more thoughtful method one might cite most of Fortuny's and of Manet's pictures and of Barye's sculptures.

Suppose now an artist paints a picture of some historic or religious scene. As he did not see his subject, he has to invent it, that is his subject is imaginative. Then he may turn to nature or to models for his details and his figures, in which case his picture becomes partly realistic. Holbein's "Madonna," or Veronese's "Marriage of Cana," or Rubens' "Descent

Fig. 11. Paddle from Nissan Island, Solomon Islands.

from the Cross," may be mentioned as widely known successful instances of this method. The attempts at religious pictures by Velasquez and Manet on the other hand illustrate the danger even the greatest realistic interpretative painters incur in trying to paint subjects which require primarily imaginative conception.

Among modern European artists, there is one, whose drawings of mountains are unapproached in their vividness and naturalism. This is Edward Whymper, the conqueror of the Matterhorn, the Aiguille Verte, Chimborazo and many other great peaks. His merits as an artist have been too much overshadowed by his fame as the greatest of mountaineers. His composition is first class, his tiny figures on the mountain side are portraits, altogether there is no one who comes within miles of Edward Whymper in the rendition of that most difficult part of all landscape, Alpine scenery.

The subjects of the great Swiss artist Böcklin are pure pieces of imagination, but his pictures are both realistic and idealistic. For his humans and landscapes are admirably done. And tho he invented strange figures of mermaids and satyrs, they look as if Böcklin had actually seen them: that is his work looks like reality, even when it was pure invention. But it may be well to add that Böcklin was a genius.

In contrast to these, some perfect examples of highly idealized form in art may be seen in Australasian and Amerind art. The strange human on paddles from the Solomon Islands, for instance, is entirely imaginative in its subject and decorative technic. So are some of the so called deities in Zuni sand pictures*

* Copies Harvard Univ. P. Mus.

which do not look like anything seen. They are simply dreams, symbols of Zuni conceptions and are perhaps less anthropomorphic than any other deities ever pictured.

There is perhaps no art which is absolutely imitative or absolutely imaginative. All art probably has some imitative and some imaginative qualities; only usually it leans more, sometimes much more, in one direction than in the other. And the fact that some arts have imitation tempered by imagination, and other arts imagination steadied by imitation, makes it difficult to classify the arts of the world by any absolute realistic or idealistic standard. It seems to be correct, however, to say that the Pleistokene, Bushman, and Arctic arts and the arts of Europe are mainly realistic and imitative, and that their makers saw the appearance of things and tried to render it: with the result, however, that much inferior European art gives you what you see, only much better, in nature. The arts of southern and eastern Asia, on the contrary, are imaginative but with a great deal of realism: with the result that much good East Asiatic art gives you what you never saw in nature. Finally the African, Australasian and Amerind arts are mainly imaginative and decorative, either because their makers did not look at nature at all or at any rate did so more rarely and less observingly than the Europeans and the Asiatics.

CHAPTER VIII.

SCULPTURAL, PICTORIAL AND DECORATIVE ART. TWO DIMENSIONAL AND THREE DIMENSIONAL ART.

Sculptural art, pictorial art and decorative art are three classes of art which have certain relations of great importance and of great complexity. In speaking of these relations, sculptural art must be held to include all the arts especially of form, such as architecture and pottery, as well as sculpture proper. Sculptural art, pictorial art, and decorative art in the main are due to the same instinct and the same impulse: and the fact that these three classes of art are parts of the same thing and yet are different, and that they are separate and yet work into each other, makes their relationships most complicated and involved. So complicated are they in fact, that an attempt to explain them a little makes one think of the old definition of philosophy "When one fellow explains to another fellow what he doesn't understand himself, that's philosophy." Sculptural art and pictorial art, because they are almost wholly naturalistic arts, are more closely related to each other than is either to decorative art: indeed in certain ways they may be included under one heading: sculptural-pictorial art. And also because they are naturalistic arts and in the main attempt to represent things, sometimes also, not inappropriately, they are called the arts of representation.

The fundamental feature which differentiates functionally sculptural art and pictorial art from decorative art is whether the art work is itself the object, the

result sought for; or whether the art work is intended to beautify some other object. In sculptural art and pictorial art the sculpture or picture is the primary interest; in decorative art the decoration is the secondary interest. In sculptural art and pictorial art everything should be subordinated to the sculpture or picture: in decorative art the decoration should be subordinated to the object decorated. To give some concrete examples: the "Dying Gaul" is sculptural art, but the carvings on medieval furniture are decorative art; the "Angelus" by Jean François Millet is pictorial art, but the color daubings by an Amerind on his person are decorative art.

One of the complexities of the matter is due to the fact that some art is naturalistic, and some art is non-naturalistic. And in sculptural, in pictorial and in decorative art respectively we find that some of each is naturalistic and some non-naturalistic. Nevertheless it is possible to lay it down as an axiom that most sculptural and pictorial art is naturalistic, while a great part of decorative art is non-naturalistic.

Another complexity of the matter comes from the fact that sculptures and paintings are frequently used to decorate buildings with. One has only to think of the thousands of figures and heads placed on all parts of Gothic cathedrals: the Cathedral of Milan is decorated with statues all over the roof. Hundreds of great buildings have mosaics and frescoes and other paintings on their walls. Some painters—Puvis de Chavannes is the best known modern instance—have subdued or dulled their colors in order to subordinate them to the architecture. But many of these wall paintings and most of these statues are not decorative art: and yet

they are unmistakably decorations. Here therefore is a case where decorative art and decorations are not synonymous terms.

Sculptural art, pictorial art and decorative art spring from the same art impulse and have so many traits in common that it is sometimes difficult to specify to which class an art work belongs. The very terms used in connection with them tend to confusion. For instance, leaving aside sculptural art, and speaking only of pictorial art and decorative art, some misunderstandings arise on account of the word "painting." For whether in colors or in monochrome, in lines or in patches, all pictorial art comes within the generic term painting. But much decorative art also is painting. Yet altho they are thus both painting, they are not the same thing. Again most decorative art is two dimensional, and omits perspective, light and shade, and values; but some decorative art is three dimensional. On the other hand, while a great deal of pictorial art is three dimensional, a great deal of it also is two dimensional. Here therefore are two points on which it is impossible to dogmatize and extremely difficult to talk clearly.

Underlying the whole question of pictorial and decorative art, is the most fundamental material fact in all graphic art, namely that painting is formed of spots, or dabs, or patches, or masses, of pigments and paints, black or colored, on a flat plane. Every painting, whether pictorial or decorative, consists of some material, canvas or silk or paper or wood or stone or burnt clay or live human skin, with some paint or color put upon it. It has, except in the case of painted sculptures, only two real dimensions, height

and width. All other material facts connected with painting are secondary to this one that painting is nothing but a layer of spots of color on a surface, whether that surface is flat or cubical.

Many pictures however suggest a third dimension, depth. An attempt is made in them to cause the onlooker to think he sees not a flat plane but a cube stretching away into distance. It is with this third dimension that many of the technical points of painting, such as perspective, atmosphere, distance, are connected. These technical attributes which have to do with this third dimension, depth, in painting, are not an actual part of the hard material substances out of which a picture is constructed, they are pictorial learned devices, tricks, and conventions intended to produce certain illusions. Put all the technical devices suggesting the third dimension you can into a picture, yet it remains a piece of canvas or paper with paint on it and with this paint all in the same plane, that is in two dimensions, no matter how much people may delude themselves into believing that there is distance, atmosphere, perspective, etc., and that these have changed a flat rectangle into a cube. Depth, or the third dimension, in painting, is really an illusion; but an illusion of paramount importance.

It is, however, precisely the use of drawing, line, colors, values, light and shade, and many such varied devices, which makes a picture. A picture is a painting, but it is something more than painting, for painting is not necessarily a picture. The word painting is used too loosely in this connection. You can cover a wall with a coat of paint of one color or of two or more colors and it would correctly be a paint-

ing, but it would not be a picture. If a variegated coat of paint is applied to a house wall and subordinated to the architecture with the intention of enhancing the appearance of the house and not of taking the leading place, it would be a decoration, it would be decorative art. But if a painting is applied on the wall of the house regardless of the architecture and is carried realistically or idealistically so far forward as to become a work of art standing on its own merits and not as a part of the architecture which it might entirely obliterate artistically, it becomes a picture, that is pictorial art.

Decorations, or decorative art, as the name implies, is art used to ornament a person or an object, and therefore it should be secondary or subordinate in importance to that person or object. A flashily dressed man in the street or a frumpily dressed woman at a ball, violate this canon of art, and people who see them often instinctively comment adversely. Decorative art being secondary to some other object utilizes line and color to enhance that object. As it is not therefore necessarily either sculptural or pictorial, it does not need to bring in many other art attributes, which belong properly to sculptural or pictorial art. As a rule, provided a decoration is pretty and appropriate, the simpler it is, the better.

Perhaps the nearest approach that can be made to a definition of painted decorative art is to say that it is pattern art. Its special technical points are lines and colors, subordinated to the object decorated. It should be two dimensional, and perspective, values, and light and shade, do not properly belong to it. Persian rugs are among the most obvious examples of the special

technical points of decorative art. It is especially in some European art, such as Sèvres, Meissen and English porcelains, and in some paintings on architecture in Europe and possibly in Hindustan, that decorative art runs away from its true subordinate function, and is clapped on regardless of the object decorated.

Decorative art is not infrequently looked on as an inferior branch of art. Sculptors and painters sometimes use the term "decorative" as an adverse criticism, applying it for instance to paintings with brilliant colors, or to *plein air* pictures, or to Chinese and Japanese art. But miscalling such works "decorative" does not make them decorative art, it does not prove they are bad: it only means that those who use the term do not feel color, or are unable to produce fine color, or at any rate do not like that kind of art. When one considers that decorative art is something different from pictorial art, it is hard to see how it could be inferior to something which it is not. It is a difference of kind, not of degree.

A classification of the arts of the world according to their sculptural, pictorial and decorative qualities is an extremely complex matter. For some arts are mainly sculptural and pictorial; some are sculptural and decorative; while some are sculptural, pictorial and decorative. And in attempting to classify the various arts into sculptural, pictorial, and decorative, it should be understood that any such classification can be made only in the most general way.

Of the primitive arts, the Pleistokene, Bushman and Arctic decidedly lean towards the pictorial and sculptural. Their makers produced many two dimensional pictures and, while they do not achieve perspective,

atmosphere or values, they arrive at form and some color. As part of their instinct and impulse to represent natural objects, they seek for correct form in their sculpture; while they neglect any arrangements of spots of color.

Neolithic art, in Europe and Western Asia, is almost, probably altogether, purely decorative.

European art is sculptural and pictorial. European artists have always shown an instinctive preference for sculptural form and for pictorial drawing, rather than for decoration. Much of the best European decorative art is an exotic. European painting is almost wholly three dimensional. In the Egean, in Greece and Rome, and in modern times, European painting has sought for form, drawing, perspective, values, atmosphere, etc., in preference to spots of color. The European artists, in fact, often do not appear to understand, or else they forget that a painting consists of spots of color on a flat plane. In tens of thousands of pictures they evidently never thought of making the spots of color "a thing of beauty" and "a joy forever;" and the most fundamental fact that the materials force on the workman is lost sight. The fact that European art is three dimensional, and East Asiatic art is mainly two dimensional, tends to show that European art and East Asiatic art are independent.

The decorations on the more expensive European porcelains, furnish a good example of the lack of the decorative sense among Europeans. The whole basal idea of what decoration on porcelain should be seems to be wanting; pictures instead of decorations are attempted. The first thing about a piece of porcelain is its fitness and serviceability for actual use, the

Fig. 12. Figure in black and red on paddle from Solomon Islands.

second is the beauty of its form and color. Any decoration put upon it should be an enhancement of its form and a part of its color scheme. This, European porcelain makers apparently do not realize. They take a plate or a jar and paint a picture upon it "Napoleon's return from Elba," or something equally incongruous. As a picture, the work is usually a failure, a weak copy of some oil painting; but the worst art phase is that it is inappropriate as a decoration: the picture becomes the thing and the porcelain itself is forgotten. Barring certain exceptions, such as some Copenhagen porcelain, a frank imitation of Japanese porcelain, Dutch tiles, a descendent of Arab or Chinese tiles, and Valencia pottery, a legacy from the Moors, European porcelain decoration, it seems to me, is artistically inferior to Chinese or Japanese porcelain or even to Zuni pottery decoration The essence or spirit of decorative art is lacking, and neither the makers nor the purchasers seem aware of what is suitable and fit in porcelain decoration.

Egyptian art and West Asiatic art may be classified together as principally sculptural and decorative arts. They both have some excellent and some poor sculpture, and some fine and some ugly decoration. Some of their bas reliefs and colored paintings are evidently intended to represent events which probably happened or scenes which were actually seen, but the artists scarcely ever thought of drawing anything in artistic perspective, much less in mechanical perspective, and they seldom achieved artistic two dimensional, much less three dimensional pictorial art.

Arab art is purely decorative.

South Asiatic art takes in all three classes of art:

sculptural, pictorial and decorative. It occasionally produces some first class sculpture: it certainly never rises to the front rank in pictorial art; but in decorative art, for instance in Persian rugs, it is unsurpassed. Thru its inclusion of the three forms of art, it evinces in certain respects a closer relationship to East Asiatic art than it does to European art.

East Asiatic art, like South Asiatic art, is sculptural, pictorial, and decorative. It has produced some great work in all three lines, but it seems to me that it is in its painting that it is unsurpassed, and in its painting it leans towards the two dimensional. East Asiatic artists have always placed foremost the arrangement into beautiful patterns of the lines and spots of color of their pictures. Apparently the art instinct of the Chinese and the Japanese led them to discern that the underlying material fact in a painting is that it consists of spots of pigment on a flat or curved plane, and as a rule they appear to try, altho not always successfully, to make the arrangement of the spots of pigment agreeable to the eye. They have always made a more secondary matter of the qualities in painting connected with the third dimension or depth, with atmosphere, perspective, values, etc. There is plenty of atmosphere, and values, and artistic perspective in their work, especially in their landscapes which sometimes are three dimensional, but in the main these qualities are less sought for than is the production of a beautiful arrangement of lines and spots. As a result their work usually suggests flatness and not depth, a picture in a rectangle with height and width, rather than a picture in a cube with height, width, and depth.

Of primitive arts, Negro art and Amerind art lean

towards the sculptural and decorative, and Australasian towards the decorative and sculptural. In these arts there is almost never any pictorial work; there is never a trace of perspective or values or atmosphere but, in their stead, there are often most beautiful patterns in colors or carvings. In some of the African and Amerind sculptures we find imitative attempts, which show the faculty of observation, but all the painting of these three arts is two dimensional and almost all of it is decorative.

The Negroes have made some good decorative art and some poor decorative art, much bad sculptural art and some sculptural art which has certain good points. The Amerinds have produced some good decorative art and some poor decorative art, a good deal of bad sculptural art and some sculptural art, namely the heads on monoliths in Mexico and Central America, which is distinctly good. The Australasians have produced an immense amount of really beautiful decorative art, and some sculptural art which is usually poor but nevertheless most interesting ethnologically. It is perhaps not incorrect to say that the Australasians have the weakest sculptural-pictorial art sense and the most distinctly decorative art sense of any peoples.

The geographical habitats and courses of the sculptural, pictorial and decorative arts are instructive. In Europe art is sculptural and pictorial, with decorative art as an adjunct; in Asia art is sculptural, pictorial and decorative; in Africa, Australasia and America art is sculptural and decorative. Sculptural art is thus found almost everywhere, a hint that the sense of form is the starting point in the fine arts. Pictorial art and decorative art on the contrary are not so universal. Taking

Europe as a starting point there is a sort of gradation from the pictorial art of Europe into the decorative art of Africa, Australasia, and America which suggests a gradual change both in the way of looking at things and in the impulse in carrying out an artist's ideas.

In looking over the arts of the world, the specimens show that the arts of Europe are mainly sculptural and pictorial, the arts of Asia are sculptural, pictorial and decorative, the arts of Africa, Australasia and America are mainly decorative. The peoples of Europe paint pictures; the peoples of Asia paint pictures and patterns; the peoples of Africa, of Australasia and of America paint patterns. Does this imply that the distinction is one of civilization? That advanced or semi advanced races make imitative art, and primitive races decorative art? It might seem so and yet this cannot be laid down as an axiom. For three primitive races, the Pleistokene tribes of Central Europe, the Bushmen of South Africa, and the Chukchees and Eskimo of the Arctic regions, make two dimensional pictorial art. No statements in regard to the matter, however, can be made too baldly nor as more than general hints. It is only general tendencies which can be stated in words, and to these tendencies in probably all cases there are exceptions.

CHAPTER IX.

SUBJECT AND MOTIVE. TASTE. SELECTION. BEAUTY. ETHICS. MORALITY.

Subject or theme, and motive, are terms applied to certain important phases or attributes of art work. Objectively these terms apply to the same thing: subjectively they mean different things. The art phases these words represent are so dovetailed into one another that the terms subject and motive, which are used to describe them, are often confused and misunderstood. Nevertheless subject and motive are such vital points in comparative art that it is imperative to make some attempt to formulate their meanings.

Subject or theme in the fine arts might perhaps be defined as any object or scene in the world of nature or in that of imagination which any person tries to sculpt, draw, or paint. Subjects are as universal as art itself. Anything is a subject; humans, faces, animals, plants, landscapes, whether taken from the real world or mere figments of the imagination, may be subjects.

Motive might perhaps be defined as any object or scene in the world of nature or in that of imagination which an artist tries to sculpt, draw, or paint because he likes that object or scene. Any such object or scene may be a subject, but it is only when the emotions of the artist are stirred, when he is moved by the object or scene, when it appeals to his taste, that it becomes a motive to him. Humans, faces, animals, flowers, or dreams of the imagination, provided they appeal to the artist, may all be motives. One man

enjoys painting portraits, another animals, a third landscapes, a fourth visions of the unseen, and to each of the four respectively these different subjects are motives.

In looking at works of art one can do so from two points of view: from the literary standpoint, or from the artistic standpoint. One can look at the subject or theme, that is for the scientific or historical or religious meaning of the work. Or one can look for the esthetic motive, that is for the sculptural or pictorial or decorative value of the work, and in the latter case one must perforce examine its technical qualities. In studying an art work from the literary standpoint, that of the subject, one may be studying the ostensible subject, while the esthetic qualities of the work were the real subject, the motive which the artist was seeking. Someone defined genre painting as "Art in its anecdotage" and this dictum in certain ways hints at what is meant by subject.

The subject might also be defined as being that part of a work of art which appeals to a literateur or a scientist, and the motive might be defined as that part of a work of art which appeals to an artist. And the remarks made or questions put about a work of art show clearly the attitude of an onlooker. If a person says: What is the title of this work? What is its name? Is this a statue of a god or a king? Does this picture represent the Martyrdom of Saint Sebastian or the Rape of the Sabines? he is thinking of the ostensible subject, of what the work illustrates, that is, he is looking from the standpoint of the literateur or scientist. But if a person says: How is a work of art done? Is the color harmonious? Are the figures in

proportion? Does it hang together? he is thinking of the esthetic motive, of the technical qualities and handling which appeal to the eye, that is, he is looking from the standpoint of the artist.

It is who or what a statue or picture represents or illustrates which usually interests primarily an archæologist or historian: its beauty or art value and its technical qualities are, to him, only secondary: he wants to understand the ostensible subject. In looking too hard for the subject and neglecting the motive, it seems as if ethnologists and missionaries have often been misled themselves and have misled others. For instance, the moment missionaries see a rough sculpture of a human in the hut of some primitive man, they seem to jump to the conclusion that this sculpture must be a representation of some supernatural being and so they call it an idol: and many ethnologists follow as close seconds on the same trail. That the poor primitive artist may have been, and probably was, merely obeying his artistic impulse and making the best work of art he could in sculpting a man is usually passed by, and the real significance of his work as art is thus lost sight of.

What an artistic person is interested in primarily in a work of art, is in what the eye takes in, what can be felt wholly thru vision. A statue or a picture, technically well done, is, regardless of what it represents, interesting to an artist. It is how that statue or picture is handled, how it affects the artist by merely looking at it, which is the basic cause of his forming a favorable or unfavorable opinion of a work of art. It is not the literary or historic side of a statue or picture, it is not its ostensible name, which rouses the esthetic feeling of an artist. An artist may easily tire of a sub-

ject picture, good tho it may be; but he will not tire of a figure or landscape motive he is in tune with.

An anecdote will perhaps make my meaning clearer. An American lady was invited to lunch in Paris at the house of a well known American painter. His wife received her cordially, but the painter himself came in hours behind time, and apologized by saying he had been with another painter at the Louvre looking at a recently acquired Perugino, whose technical qualities caused him to forget his lunch. When his guest, who related the incident to me, asked him what was the title of the picture, he said he really had not the slightest idea. This is a practical illustration of a profound esthetic truth, namely, that the best art needs no title for an artist.

There are, of course, pleasant and unpleasant subjects, and a pleasant one is naturally more attractive to an artist as well as to a literateur. A peaceful Corot, or Titian's "Medea and Venus," would be more agreeable to live with for any instinctively right minded person than would be a representation of an *auto-da-fe* or a gladiatorial show. Whilst unpleasant subjects may be equally well done as pleasant ones, yet the graphic arts, like literature, may be debased and degraded thru the choice of unpleasant themes.

In comparing arts for their resemblances and their differences it must be done principally from the artistic, not the literary side. It is the motive and technic, not the subject, which must be the main base of comparative art studies. A subject may be similar in different arts, but the technic or handling furnishes endless variations and it is largely by comparisons of these variations that one may hope to find resemblances and differences in art of value to ethnology.

As an example, take the figure of a man. As an art motive, the human is almost universal. In most arts we find statues, and in some arts pictures also of humans. From the point of view of comparative art, what is most important about them is how they are done, among different races, at different times, and in different places. Their proportions, their various features, their action; whether their legs are too long, or their heads too big; or whether they are too rigid, or unnaturally soft; these and many other points are the vital ones in comparative art. Any man or woman is an art motive, but it is the manner in which that motive is treated by various artists in all races, which underlies any comparison of them. To look for instance at a more concrete case, take such a religious subject as the mother and child. It is found in Egyptian, in Hittite, in East Asiatic, in European art. But while the pose may be identical, yet the technic is different in all four arts and expresses the race of the artist.

While placing the motive ahead of the theme in studying art comparatively, nevertheless the theme is of importance. It often reveals much ethnologic, archæologic and historic fact. It may show the fauna surrounding the artist, or the manner of dressing in a country, or the period of history, or the style of architecture; in fact it may illustrate many points about the manners and customs of the race of the artist which writings or language or anatomy or implements do not. And for this reason, when studying art comparatively, it is worth while not only to seek the esthetic motives in a work of art but also to see what else it can tell us thru its theme. But, despite these facts, ethnologists who may happen to study the arts

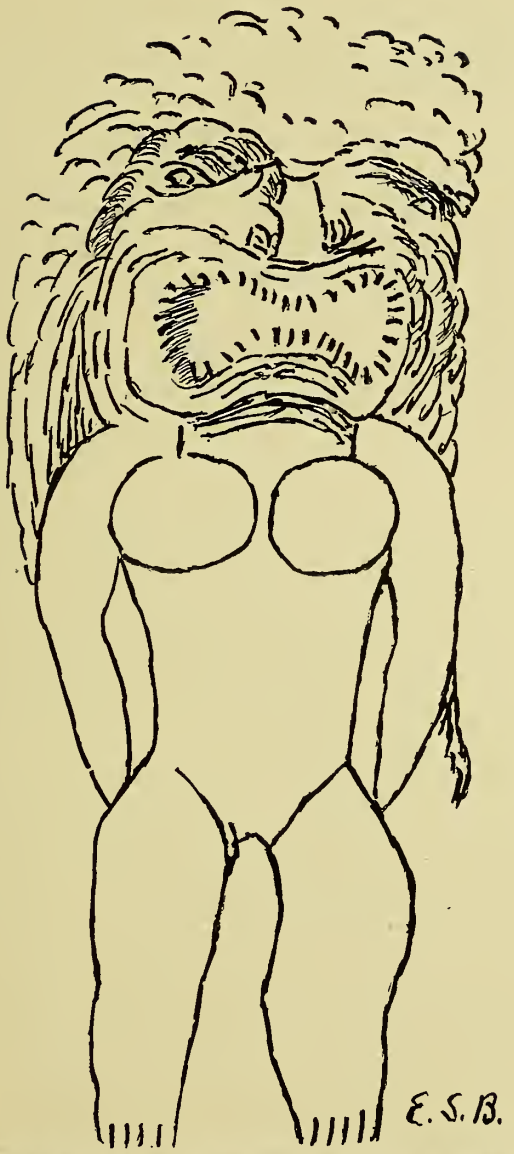

Fig. 13. Wooden statue about six feet high, from a Morai or cemetery, Hawaii.

of various races comparatively should never forget that motive and technic are much more vital than subject in tracing racial characteristics and relationship, and they should not allow themselves to be misled by the subjects when searching for resemblances and differences in art.

Choice of subjects, which from the artistic standpoint is synonymous with motives, varies with different races and peoples according to their characteristics, their development, their training, their environment, their customs, their religion and other circumstances, but especially it varies with their taste. The Pleistokenes and Bushmen were led to draw by a liking for animals; the Greeks sculpted from their innate sense of the beauty of the nude human figure; the Asiatics painted largely because harmonious colors pleased them. It is difficult to specify about the subjects and motives used by different races. All one can say is that certain subjects rather than others appealed as motives to various races, and that certain subjects which did not appeal as motives were sometimes forced on artists by their customs or religion.

In a certain number of works of art, the visible subject, such as a lamb surrounded by kneeling men and women, or a dragon amid clouds, is clear and definite. There may be no suggestion of mystery thru the technic or handling. Nevertheless the subject may be intended to represent something different from what it apparently does. The object or model treated may seem clearly evident, yet have some hidden meaning, express some attribute of a deity or some force in nature, which is intelligible only to the initiated; that is it is symbolical, one thing is used as a symbol for

another. The lamb and the dove in Christianity, the asp in Egypt, the serpent in India, the dragon in China, are such symbols. Artistically there is nothing mysterious about such works of art, except that the apparent subject is sometimes misleading. It is not always possible to tell by looking at art specimens whether they are symbolic or not, and for this reason it is difficult to tell sometimes whether there is symbolism of this kind in some primitive art.

There is another form of art symbolism which finds expression in repeating or exaggerating that part of the human anatomy which is associated with the chief quality or attribute of the subject represented. Such are the many breasts of Diana of the Ephesians, and the numerous arms of some Hindu deities. Something very similar is found on some Polynesian figures from the Hervey Islands and the Austral Islands;* and these tend to prove, that if primitive races have no art mystery, some of them have symbolism. And in all these cases, the artistic result is absurd and hideous and quite lacking in mystery or charm.

If one looks at the great arts of the world, it would seem as if the taste of their makers, which may be paraphrased as their ideals of beauty and which caused their choice of motives, is always, in one locality, at one time, more or less similar. To a great extent, taste as manifested by art works is racial, that is underlying artistic ideals are a part of a race much as is its straight or woolly hair or its white or yellow skin. These racial art characteristics, however, are sometimes trained out of an individual or even out of a race by some external force, the

* British Mus.

result to art not being always beneficial. But even when they seem to be trained out, they sometimes bob up in unexpected ways.

Taste, or the underlying racial ideals of beauty, really rules and makes art. The lowest primitive artist unconsciously and the more advanced civilized artist often unconsciously follows his taste. Taste leads an artist into selection. He has to select his subject, select his technic. Selection is one of the most important factors in art, a choice of what to put in, what to leave out; what to emphasize, what to subordinate. It comes entirely from the taste, the feeling of an artist; and by his selections, by his eliminations, one can tell what his taste and feelings were. Selection has a great deal to do with beauty. For unconsciously the artist selects what to him seems beautiful, and apparently the members of his own race as a rule agree with him in their ideals of what is beautiful.

Thus among some of the primitive races, the Negroes, the Australasians and the Amerinds, we find a predeliction for a distortion of the human figure, an exaggeration of certain parts of the anatomy. They place a big head on a small body and short legs, and insist on certain minor points. It seems evident that their selection is made because they are most interested in the heads and the other things they dwell on. Apparently they are unable to grasp the relations of different portions of the human figure as a whole. Their attraction to certain details with corresponding neglect of the whole, leads them frequently to such a lack of proportions as to make their figures almost caricatures. Their taste seems to

be that of a grown up mind in certain ways and of a youthful mind in others.*

With Europeans, taste leads to distortions and exaggerations which are the exact opposite of the taste of some primitive races for big heads and small bodies. English and French fashion plates show this taste carried out to its extreme. The female figures are elongated sometimes to twelve heads; the heads, hands, feet, and waists are Lilliputian, whilst the busts and hips are Brobdignagian. In these fashion plates one sees one European ideal of beauty carried beyond all bounds into unconscious caricature. The bad taste of the fashionable dress makers who rule costume runs riot, and thru their selection of proportions and of increases and diminutions of certain parts of the figure, for the sake of supposed elegance and grace, the facts of the human figure are distorted out of all anatomical reality. As long as Europeans continue making fashion plates, they cannot shy bricks at primitive artists on the plea of lack of beauty or taste.

When we turn to artists like Titian or Chardin or Sesshiu or Mori-Sosen, it will be found that their selection is governed by their taste, just as is the case with African or Australasian or Amerind artists. The art of the former is more matured and fuller and the ideal of beauty is thoughtful instead of purely instinctive but the difference in selection is rather one of degree than of kind. As examples of selection among Europeans one might cite Greek sculptors. They liked rather small heads and rather long bodies, to enable them to reach an expression of athletic grace and strength, points which apparently were to

* Figs. 7, 8, 13, 26.

the Greeks the ideal of beauty. Some details are somewhat enlarged, others diminished, not as they usually are in humans, but as they might be. Rembrandt in his etchings draws carefully all the details in the shadows, but leaves his lights largely bare paper. It was his taste, his selection which guided his needle, and his selection was so good that you feel the detail all over his plates, even in the places where there is none.

The subjects which artists choose when they have a free choice, are those which move them, that is they select the subjects which appeal to their taste. And as a general rule taste leads an artist to pick something he thinks is beautiful. Beauty indeed seems to hold the same relation to art, that truth holds to science, and that goodness holds to ethics and religion. Beauty is not the only factor in art, for truth and goodness and many other forces also play a part, but beauty is certainly a predominating power in the shaping of the fine arts. "A thing of beauty is a joy forever." Art might be defined in one sense as the visible productions of man which seek beauty. The French recognize this, for they call the fine arts "*les Beaux Arts.*" They say of works of art: "*Ce n'est pas mal*": "*C'est très bien*": "*C'est beau*": in gradually strengthening praise, and the last and strongest "*C'est beau*" tells the tale.

One must not, however, assign too absolute a role to beauty in the fashioning of the fine arts. To the artist, the production of art is largely an expression of his emotions, and these may be aroused by something in itself ugly. To the layman, the products of art are also largely an appeal to his emotions: and if

these products give pleasure, so much the better. But one cannot lay down any dogmatic canon that art is a search for beauty. Beauty is not at the bottom of all art; for imitation, sometimes of ugly things, causes some of it; and ideas, sometimes hideous ones, are also responsible for a good deal more.

In stating that beauty is the base of most art, one is immediately confronted by the question: what is beauty? To this one can only say that beauty is an intangible something, based on feeling or taste, another intangible something. Beauty and feeling and taste are elusive and variable, changing in different climes, at different times and among different races. "One man's meat is another man's poison" and "*De gustibus non est disputandum*" are certainly most accurate dictums about ideals of beauty when looked at from a broad minded standpoint. What beauty is and what taste is, it seems impossible to really define. One thing is certain, and that is that the taste for external things, which one perhaps might call the underlying ideal of beauty, varies in different races. What appeals to one race does not appeal to another. Even in the same race taste, the ideal of beauty, varies at different times; and in more complex societies, the ideal of beauty varies with different individuals. All these varying ideals of beauty cause differences in art.

One test of beauty in art which applies especially to decorative art is based on the fact that in decorative art beauty cannot be divorced from use. There is no greater beauty in a decoration than its perfect adaptation to the purpose for which it is used.

One phase of beauty in art results from the attainment by the artist of character. Character in

art is difficult to define but it may perhaps be explained. It is mainly associated with imitative art, and especially with portraiture. When the sitter is really suggested in a portrait, when his living personality seems to have been transferred to a canvas, when the technic in other words is first rate, an artist would say the work had character. The model might be ugly, but if that ugliness be artistically handled, if the figure has vitality, the portrait may be a beautiful work of art. Character is one of the intangible somethings in art whose presence or whose absence means a great deal in the value of many a sculpture or picture.

The beauty in a work of art is of course a permanent quality and reveals the feeling and taste of the maker. But that very beauty is certainly an intangible something, for it is apprehended differently by different onlookers, according to their feelings and taste. Some examples of how various people see the same thing will perhaps illustrate how difficult it is to speak of the absolute beauty of a work of art. In the Harvard University Peabody Museum is a life size model of an Amerind of the northern plains, in full war dress of buckskin shirt and eagle feathers. To me this seems beautiful, that is artistic. But standing before this figure once a stranger chanced to look at it also and he said to me that he could not see any beauty in this costume, that to him it looked grotesque. The beauty, that is the art, which I thought was there, to him was a non existent entity. In the Salem Peabody Museum is the root of a banyan tree, carved into a number of semi-tangible forms by some clever Chinese artist. I consider it a great work of art. But whoever wrote the

label for it evidently did not think so, for the label reads "Banyan tree root, grotesquely carved by the Chinese." Perhaps the labeler assumed that some coolies carved this root when not occupied in other manual labor. One can only say that the standpoints of art students are many and various.

Beauty in fact is so uncertain a quality, it seems so different to different persons, that there is no positive standard of beauty to go by when judging works of art. Nevertheless when a number of educated people exclaim on seeing a work of art, "What a beautiful picture!" "What a beautiful statue!" there is some probability that that picture or statue deserves the studio adjective "good." And in using the word good, or the word bad, to particularize a work of art, it should be remembered that artists do not refer to the moral or ethical qualities of that work. Good or bad or poor really refers to beauty, to the qualities connected with technic, not to the subject. Good or bad means whether a picture or statue rouses pleasant or unpleasant esthetic emotions in the onlooker, not whether it teaches morality or tends to immorality. Beautiful and ugly would be more accurate and descriptive terms than good or bad, nevertheless good and bad have been adopted by artists and their meaning must be recognized and accepted. And since the words good and bad have acquired a specific meaning in reference to the technical and esthetic qualities of a work of art, the words moral or immoral must be used if one refers to its moral significance.

Now the words moral and immoral present for discussion another point connected with subject and motive in art, namely ethics. What are the ethics of art and what have they to do with morality?

It would seem to one not learned in either ethics or religion, as tho the inspiring force in ethics and religion was goodness, to be good oneself and to teach others to be good. Ethics and religion both might be assumed to try to teach man his duty and to lay down rules of conduct, saying what man should or should not do, and in the main to urge him to higher and better things.

Art in itself is certainly nothing of the kind. Much art teaches nothing whatever. Ordinary architecture and decorative art certainly do not. Sculpture primarily deals with form, and painting with lines and colors, irrespective of any ethics or goodness: and they deal with human figures, and animals and landscapes, from their outside and their appearance, without bothering about any mental or moral qualities within. Glyptic art in itself has nothing to do with morality or religion. Glyptic art springs primarily from observation made by the eye and from delight in things seen. Morality and religion come from mental causes, they are not the result of sharpened vision.

The ethics of art, in fact, are different from the ethics of human life. Morality in art is different from morality in human life. Art is a world of its own with its own code of ethics and this has to do with other laws than those which govern human conduct. The morals of art do exist, they are fundamental, but they are not the same as the morals of life. For instance "thou shalt not steal" is a law of humanity. But "thou shalt not draw the two eyes on the same side of a human face:" "keep the limbs of a figure in proportion with the body:" "it is wrong to make mistakes in drawing:" might be considered laws of art.

FIG. 14.

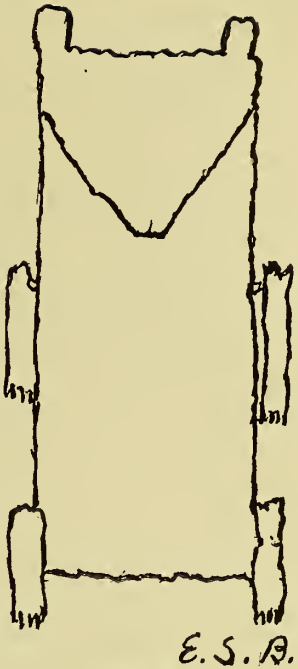

FIG. 15.

FIG. 16.

FIG. 17.

FIG. 14. Hei tiki or neck ornament of greenstone, New Zealand.
FIG. 15. Wood carving, possibly a bear, Amoor River region.
FIG. 16. Iroquois mask.
FIG. 17. Koryak mask.

The right and wrong of art are not the right and wrong of life and they differ in different parts of the artistic world, but they are established with variations just as moral codes are. The point of departure between morality in art and morality among men is different, but there is such a thing as ethics in art and this consists in not transgressing artistic laws.

Battle pictures may perhaps be taken as an example that morality is not the fundamental basis of art. There is certainly nothing more immoral than a war of aggression, which besides legalized murder, includes burglary, perjury and other crimes. Yet battle subjects have appealed to some painters, such as Horace Vernet and De Neuville. And altho there is an element of patriotism in their work, yet in their case there seems to have been a liking for that class of subject, because it offers violent action as well as form and color. Soldiers appealed to them as motives and as a result they did some good painting.

There have been other artists, however, who have painted battle scenes with the avowed intention of moralizing and of showing the hideousness of war. And tho as moralities their war pictures are successful, as art they are inferior to the portrait or landscape work of these same men. It is another example of the unwritten law that an art work must primarily be artistic: if it is primarily didactic, the art is sure to suffer.

CHAPTER X.

SOME ART ATTRIBUTES. COMPOSITION. SYNTHESIS AND ANALYSIS. HARMONY AND FINISH. QUALITY. CONVENTIONALITY. MYSTERY.

Composition might be defined perhaps as the planning of a work of art. Composition is a technical term and refers to the design or pattern of a picture or decoration, or to the placing or grouping of a sculpture. Composition is a mental act of an artist, the one thru which he decides how he will place or arrange the technical parts, the forms, lines, colors, light and shade, etc., of his work.

Composition is one of the points which most differentiates art from nature. As soon as an artist begins a work of art, he is obliged to compose. He may decide to imitate something in nature as nearly as possible, but even if he does only that, he has to select, an act already on the high road to composition. But if he departs in the least from a photographic imitation of nature, he perforce selects and changes and alters, that is he composes. Composition implies therefore that an artist puts his brain to some use and does not act wholly mechanically. Composition in one sense therefore is synonymous with idealization.

Composition can be taught or explained only to a most limited extent. There are a few facts which can be set down about composition; and these cannot be considered as rules or laws, but merely as guides, which may be utilized or neglected, according to the

volition of the artist. Among these facts are such ones as the following. Lines running horizontally or vertically across a picture attract the attention to the foreground: lines concentrating from the edge of a picture towards one point of it tend to produce the illusion of distance. Straight lines accentuate curved lines and vice versa. Darks and lights may be darkened or lightened by the placing of other darks or lights near by or far off. Colors may be toned down or enhanced by other colors, thru similarity or contrast. A violent action of a figure may be increased or diminished by another figure in repose or action.

Altho there are a few guiding facts which can be told about composing a work of art, yet no one can tell another how to compose a picture or statue. The art instinct and art impulse must take care of that. Anyone who attempted to compose by rule would immediately become conventional. Indeed much conventional art is precisely the result of following set rules of composition. The repetition of a subject, which has taken place scores of times, especially in religious pictures or statues, has enforced time and again repeating a composition with merely subordinate changes, and nothing has ever crystallized art into convention quicker than this.

As an instance of good composition, one might study Giorgione's great picture at Castelfranco, North Italy. A mother and child above with a vista of landscape on each side; a knight and a monk below, with a wall behind them. The light is wholly in the upper part of the picture, forcing the eye instantly to the intended center of interest, the Madonna. While the subject is religious, and the picture therefore

due to the force of patronage, the composition and everything connected with technic is magnificent and reveal how the art instinct and art impulse were stirring Giorgione, regardless of his ostensible subject.

Composition is found, more or less, in every art. Much of it is instinctive racial selection and taste. It is mainly in this respect that primitive arts sometimes reveal incipient instinctive composition. It seems doubtful if the composition of the Africans, the Amerinds, the Australasians, was ever reasoned out. Among the Asiatics and the Europeans, on the contrary, composition is frequently reasoned out. And while sometimes great results are obtained thereby, often it does more harm than good. Undoubtedly when artists were forced to obey certain already selected sets of forms and lines and colors it repressed their originality and injured their art.

Synthesis and analysis are present, in varying degree, in all art work. Synthesis means getting the whole correct, in preference to the detail; analysis implies elaboration of detail, sometimes at the expense of the whole. Synthesis is more important than analysis because it is more important to shape out the masses, the great features, than to attend to the smaller bits. It is, for instance, more important to get the proportions, the swing, the action, the center of gravity of a statue, than the shape of the nose or the ear. Tony Robert Fleury used to express this to the students at Julian's atelier in the catch aphorisms: "*Clignez les yeux. Ne cherchez pas la petite bête.*" Analysis, however, is also necessary. Detail need not be elaborated, but an underlying suggestion of detail, even if apparently invisible, must be present in a work of art: otherwise it is not

vapory or mysterious, but empty or sloppy. Detail is indispensable, but detail subordinated to the whole, or the result is poor art. In painters' parlance, a well painted picture hangs together and carries across the room, but it also reveals, when examined nearby, lots of careful detail which at a distance melts into the whole.

In all the arts we find synthesis and analysis, varying with the different artists, varying with the times, varying with the development of the arts. Sometimes there is more synthesis, sometimes more analysis. In comparing the various arts, there is undoubtedly apparent a greater leaning towards synthesis in some arts and towards analysis in others. It is impossible to lay down any strict dicta about the various arts, but in the main it seems correct to say that European and Asiatic artists are more apt to get their masses and *ensemble* correct, than either African, Australasian or Amerind artists, who often achieve much elaborate detail with incorrect wholes. This is synonymous with saying that synthesis is more an attribute of naturalistic art, and analysis an attribute of decorative art.

Harmony is essential in any work of art. However many elements are introduced they must be blended together. Whether the work is roughly hewn out or smoothly elaborated matters not, but if all its various constituents are not in harmony, it is bad.

The feeling for harmony seems to be almost universal, to be one of the constituents of the art instinct. However undeveloped a primitive man's faculties are, however rough or elementary his art productions may be, he is pretty sure to obtain harmony in his results. It is not until he begins to get learning or training from

some extraneous source, that this great quality seems to leave him. A native primitive may draw some outlines, or carve a semblance of humanity, or put down some splotches of color, but as long as he is not interfered with, he will bring them sufficiently in harmony to be artistic: and this is one main reason why primitive work is generally, to some extent, good. But when he no longer follows his feelings, his work gets out of harmony and becomes poor. This may be seen among the Amerinds and the Australasians, but the most salient example I know of is the deterioration of Japanese art thru European contact.

Decorative patterns are frequently repeated on the same object, apparently partly from the instinctive desire for harmony or perhaps more accurately symmetry. Thus among the Peruvians, patterns were often repeated in sevens. There is some attempt on Greek vases also at making symmetrical patterns. Among the East Asiatics, there is less of this, showing that they do not care for the somewhat commonplace harmony obtained thru repetition of mechanical decorative patterns. In their better decorative work at least, the East Asiatics do not attain harmony thru symmetrical repetition, but by giving free rein to their instinct for form and color.

Harmony is a chief factor in finish. No art work, in one sense, is ever finished. Any art work in harmony, is finished as far as it goes. There is absolutely no rule or law by which an outsider can determine when an art work is finished. A vapory mysterious picture, may be elaborated into endless detail. A carefully analyzed canvas, labored to minuteness, may be all blotted out into vagueness. Finish is a

question of volition or power on the part of the artist. When he feels that he has done what he wanted as far as his ability permits, when he has carried his work forward so as to express his idea, if the work is in harmony, it is finished to that extent. About the only restriction one can make is to say that a work of art which does not give one impression of a harmonious whole needs something to be done to it.

Quality is a technical term applied entirely to technical matters. Quality cannot easily be defined but might perhaps be explained as meaning that the technical processes used in the making of a work of art have been thoroly well carried out. Quality has nothing to do with the subject or motive, but everything with the way a thing is done: it is a matter of handling. Quality in a work of art implies that the artist knew his business thoroly and had the true art instinct. It is often found in the better European and East Asiatic art. Some Pleistokene drawing is full of quality. There is a great deal of it in Arab art, and some, altho less, in Egyptian art. It is a rarer attribute in African, Australasian, or Amerind art, altho it is sometimes present, as for instance in some Polynesian wood carving. But it is also rather surprising to find how lacking it is occasionally in arts where one might expect it, as in Assyrian or Hittite and in some Hindu art.

Conventionality is an important factor in all art. All art is more or less conventional, that is, all art is more or less similar to the art produced in about the same place at about the same time. No artist gets entirely away from his environment, but when an artist is spoken of as unconventional it generally means that

he has seen and done something a little different from his contemporaries. The principle on which conventionality acts is that in all arts the master minds, urged on by their own power and perhaps tired with what has been done before, do something fresh and branch off into some unbeaten track. Other artists then follow and imitate these leaders, and run into a groove forming a so-called school, which in time generally becomes mannered and conventional, when some other original mind usually breaks away again in some new direction.

In all art there is conventionality, but in some arts less than in others. The classical or Greek ideal for instance is just as much a convention as the Egyptian or the Assyrian ideal, altho it is less pronounced, because it is closer to nature. In European and East Asiatic art, while there is always more or less conventionality, there is also always a constant change, not always a progress, but at least a breaking up of set customs. But in some art on the contrary, such as Egyptian, Assyrian and Mexican, conventionality ruled with an iron grip. These arts reached a certain point, which became accepted as correct, and then the patron or potboiling forces of church and state kept them in *statu quo*, and they petrified into pure convention. In regard to most African, Australasian, and Amerind arts, while some of their output was too naive and unformed to be due to convention, certain other parts of them, such as Alaska totems, followed the dictates of tribal legends and laws, and became conventionalized in accordance with the beliefs and customs of their makers.

There are a certain number of paintings which are

so undefined that it is hard sometimes to know exactly what they mean. The technic is so little carried forward apparently that one cannot tell what any of the details are. But in their very indefiniteness these pictures have charm, the charm of mystery.

A little gray landscape, of some trees, a river and a sail boat, in perfect harmony, belongs to this class. It is scarcely more detailed than this sentence. But it sets the mind to thinking of pleasant places, of floating down sylvan waters, where vistas open on to cheerful landscapes. Its mysteriousness forms its charm.

Mystery in art, indeed, is one of the most subtle attributes of painting. The French have an admirably expressive term for it, *l'au-delà*. Mystery is in some ways the highest development, almost the vanishing point of painting. It is the product of an art which has evolved to a degree where some of the artists have learned to leave out almost everything: where without actual representation of things, by means principally of values and colors, the spectator may be made to think and to dream: to feel visions which he does not actually see.

Mystery as produced by a few wide washes or spaces of colored values without detail is found, I believe, both in modern European and in East Asiatic painting. Turner, Corot, Rembrandt and some of the Sung and Ming landscapists may be mentioned among those who have given us visions of *l'au-delà*.

As a rule, however, the mystery in East Asiatic art is of a somewhat different kind from that of European art. It is produced mainly by the painting of a few details and the omitting of the many details. One streak of cloud will suggest a sky. Large empty spaces are

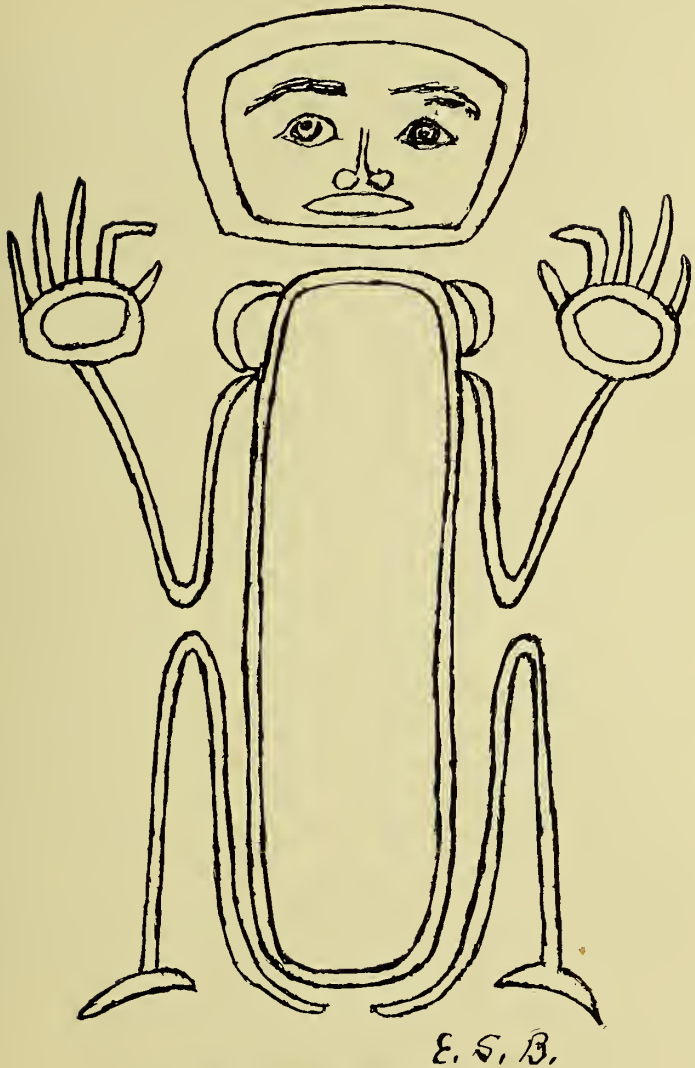

Fig. 18. Drawing of human on skin, Alaska.

peopled by the mind from seeing a few. East Asiatic art when thus simplified, can be called perhaps suggestive more appropriately than mysterious.

To take an example of mystery from another art. Compare the description of the Grail in the Grail Song of Lohengrin, with the representation of the Grail in Parsifal. In the first there is the charm of mystery: the mind imagines something far away, something entrancing. But in the other, the red glass vase, lit by electricity, never comes up to the dream vision of the Grail: the real is inferior to the ideal.

There is no mystery of any account in any of the other arts. South Asiatic may perhaps show a glimmer of it: but Egyptian and West Asiatic; Egean, Greek and Roman; Pleistokene, Bushman and Eskimo; Amerind, Australasian and Negro wholly lack mystery.

CHAPTER XI.

THE TECHNIC OF FORM. MATERIALS. DRAWING. OUTLINE. LINE. PERSPECTIVE. ACTION AND MOTION.

When a conclave of artists gets together and damns the art productions of their brethren with faint praise, the point on which their criticism is always first directed is technic. And this is correct enough, because all fine art consists in the carrying out thru the hands of a plastic idea in the artist's brain. This carrying out thru the hands, or handling, or mechanical part of art, is what conveys or makes visible to others the artist's conception, and if this handling or technic is poor or weak, the idea is vitiated and the art is bad. Technic then refers to the manner in which a work of art is carried out. It deals with such art attributes as form, drawing, outline, line, perspective, action, masses, colors, color, values, effect, light, and it is by the knowledge and use of these technical attributes that artists are able to convey their sense of beauty or their emotions to other people.

Technic is greatly influenced by materials; in fact materials have an immense deal to do with the technic of art. Where an artist has oil paints, he is apt to try for light and shade and often lands in mud, to which the bristle brush also may have contributed. Where an artist has water colors there is more likelihood of his securing delicacy. Where oil paints were scarce, as among the Italian primitives, they were put on thinly and carefully and with less resulting mud. Where a sculptor has a soft, pliable stone, he gets flowing, curvilinear sculpture; where he has basalt and granite, he gets rigid, rectangular sculpture. While no

definite dogmas can be laid down about art materials it can be asserted that the tools and materials furnished to the artist have a great deal to do with his output.

Drawing and painting are attempts to represent, by means of lines, spots and washes, objects on a plane surface. Much of this pictorial art takes cognizance of two dimensions only, height and width: some of it includes a third, depth.

The first thing an immature artistic mind, child or primitive, tries to grasp and to represent is the form of definite objects. This he does by insisting on the contours of the objects, and these he tries to define with one or more lines. These lines, which act as boundaries, are called outlines. They do not, however, exist in nature, which the eye sees only as more or less big or minute planes or spots of color. But where the planes of color of an object meet the surrounding planes of color, a beginner feels an imaginary line between, and, for some reason, this is what a beginner most seeks after. Later when an artist has realized that there is no real outline in nature he still uses outline in art, but less strongly and rather as a means to an end. And he draws also with spots and masses of monochrome or colored lights and darks.

The drawings of immature inartistic minds are almost always done in pure outline. Frequently they reveal no glimmer of a sense of form and show an utter lack of observation. For instance drawings of a circle for a face with the two eyes looking at you from the center and with the nose in profil on one side or such like freaks are often done by inartistic European children, and we find instances of such mistakes in certain arts, such as in Egyptian art and

Assyrian art. Blunders of this kind, however, are rare among primitive arts, among Amerind, Australasian, or African arts. The reason for this possibly is that among primitive peoples only the artistic members of the tribe attempt to make any art at all, and such artistic persons would in the nature of things have some gift of observation or imagination. When one finds utterly impossible or grotesque drawings anywhere, it is wrong to attribute them to any artistic invention or imagination and they should be ascribed simply to their real cause, lack of artistic feeling.

Wherever we find drawing, we find outline, and the more or less insistence and dependence on outline may be used as one gauge of racial artistic development. The West Asiatics and the Egyptians stuck mainly to hard and often incorrect outlines, and perhaps partly therefore they never matured as painters. The Amerinds, the Australasians and the Africans rarely got beyond the simplest outline when they tried to draw anything. The Pleistokenes started with outlines of profils, but grew beyond this to a stage using broad washes of paint, and broken outlines. The Bushmen altho drawing outlines showed rather a distinct leaning towards drawing by washes and masses. It is probably only the European and the East Asiatic artists who ever reached a full comprehension of the function of outline, and who use it or not, as they choose.

Line in art is something altogether different from outline. It refers in a general way to the lengths and dimensions of objects and the way in which they point. Rivers, roads, trees, fences, for instance, may be referred to as lines. Each of these might or might not have definite outlines. Groups of animals or of

humans may be placed in such positions as to suggest lines.

Lines in art are a most vital point. They are of especial importance in composition, particularly in producing the illusion of the third dimension, depth, in drawings and paintings. If, for instance, a river and a road are introduced starting in the foreground and vanishing in the background of a picture, a feeling of distance and space is produced. It is in fact by some such artifice, that an object like a mountain can be made to seem big and far away. But if the road and river are represented as running across the picture from side to side, quite different feelings are aroused; the mind concentrates on the foreground, distance is not suggested in the same way, and objects in the background seem smaller and nearer.

When lines suggesting the third dimension, depth, are found in art it may be accepted as certain that that art is far advanced. They are found in European, and in some East Asiatic and South Asiatic art. There are perhaps one or two Pleistokene and one or two Eskimo drawings which suggest a glimmer of a notion of depth, but in every other art this is absent. And it is a proof that only the Europeans and the Asiatics ever looked into nature as into a cube, and that the Amerinds, Australasians, and Africans never saw nature except as height and breadth.

In European art and in East Asiatic art we find outlines and lines used in two distinct ways, which have been termed classical and picturesque lines. Classical lines might be defined as long sweeping lines: picturesque lines might be defined as short broken lines. In the history of both arts classical lines appear

earliest. And this is in accord with the mental development of a painter in regard to nature, for the more he looks at nature, the less does he feel the imaginary line outlining form. This by no means implies that the picturesque line is the best, for one must always remember that art is not nature. As examples of well known painters in Europe and Asia using classical lines one might cite Ingres and Utamaro and among those using picturesque lines one might cite Fortuny and Hokusai. All four men are good sound draughtsmen and painters. And no critic could lay down the law as to which outranked the other, any more than any critic could say aught in regard to the superiority of the classical or the picturesque line beyond stating his individual taste: that is, unless he is more conceited than truthful.

Perspective perhaps may be defined as the science of representing objects on a plane surface in such a way that the eye sees them in the same position and of the same size as they appear in nature. Perspective is mechanical and geometric, as well as artistic. It is principally useful in drawing buildings and machinery, and some painters of indoor scenes and architectural effects go so far as to have their pictures put into perspective by professional *perspecteurs*. In free hand drawings of figures and landscapes, scientific perspective is seldom resorted to, as an accurate eye and ability to draw will obtain a perspective correct enough for artistic purposes, the only rule almost which it is necessary to remember being that "twice the distance, half the size." Moreover, in free hand drawing or paintings, artists often purposely violate absolute perspective, as they transpose or alter or change things to suit their artistic wishes.

Scientific perspective, if I mistake not, has been carried to the full limit only by Europeans. Artistic or free hand perspective has been attained not only by the Europeans, but by the South Asiatics and the East Asiatics. It is also reached in some cases, and a start made to it in other cases, among the Pleistokenes, the Eskimo and the Bushmen, who all were on the highroad towards drawing scenes, not merely single figures, as they appear. Among the Negroes, the Australasians and the Amerinds on the contrary, nothing of the kind is apparent, and it is a more noteworthy fact that the West Asiatics and the Egyptians were also in a pictorial stage in which even artistic perspective had scarcely dawned.

Action and motion are not quite synonymous terms in the fine arts. Action applies to every object depicted in sculpture or painting, whether at rest or in movement. A man, an animal, a tree or a rock is depicted in some attitude or position, and this is called its action. The word motion is used in art when animate or inanimate things are supposed to be in movement. An animal running hard or a tree blown by the wind, not only has its position or action, but it shows a movement, and this is its motion: movement and motion are synonymous.

Action, of course, therefore, is found in all art. Motion, on the contrary, is not so invariably present. It is common in European and Asiatic art and in Pleistokene, Bushman and Eskimo art. But it is rare in Amerind, Australasian or African art, and curiously enough in Egyptian art. From one standpoint, action and motion, that is life, is the best thing in Japanese art.

CHAPTER XII.

CURVILINEAR ART AND RECTILINEAR ART.

Curved lines and straight lines play an important role in art. All the arts utilize both curved lines and straight lines. But certain arts tend more to curved lines, rounded forms, circles and spheres; while other arts run to straight lines, angles, rectangles and cubes. The first kind might not improperly be called curvilinear arts and the second kind rectilinear arts and they offer a so far almost unnoticed field of study in comparative art.

Why certain races should prefer certain lines and other races certain other lines is not easy to fathom. Apparently, however, the races who observe nature and who draw their impressions from it are the ones who develop their lines and forms principally in curves. And the races who follow mainly the patterns of woven or plaited vegetable fibers and grasses in basketry work or garments are the ones who develop straight lines. That is to say, curved lines coincide mainly with the more realistic sculptural and pictorial arts while straight lines are found principally in some of the more conventional primitive decorative arts. But it must be emphasized that only general tendencies of arts can be indicated under the terms curvilinear and rectilinear: for all arts utilize some curved and some straight lines.

In Europe, the naturalistic Pleistokene art is distinctly curvilinear: straight lines and angles are almost lacking. After Pleistokene curves, art goes into straight

lines in Neolithic decorations and these continue thruout Europe well into the Iron Age. Beginning with Cretan-Mykenian times and continuing in Greek, Roman and modern times, European art, except in certain forms of architecture and to some extent in the partially Oriental descended Byzantine art, is an art of curved lines. The straight line and right angle have never been the rulers in classical or modern Europe.

In Africa, Libyan, Bushman and Pygmy art is distinctly curvilinear. Likewise the African Negroes, in their sculptures of humans, and especially in the bronzes of Great Benin, show full recognition of the curved line. This is verified by the observations of Dr. Livingstone who says of the natives southeast of the Kalahari desert that if you want bricks to build a house, the people cannot assist you much, for the Bakwains have a curious inability to make things square and, as with all Bechuanas, their own dwellings are round.* This is passing strange, for African Negro decorative art is mainly rectilinear. At least in their decorations on shields and in bead work, etc., the Negroes generally use straight lines. In Egyptian art the architecture is generally rectangular: the sculpture, on the contrary, is curvilinear. Some of the paintings have curved lines but most of them tend to straight lines. They have a strongly conventionalized decorative rigidity and it is not impossible that this decorative tendency may, to some extent, have come from the Negroes.

West Asiatic art has both curves and straight lines.

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* *Missionary Travels and Researches in South Africa*, Chap. II.

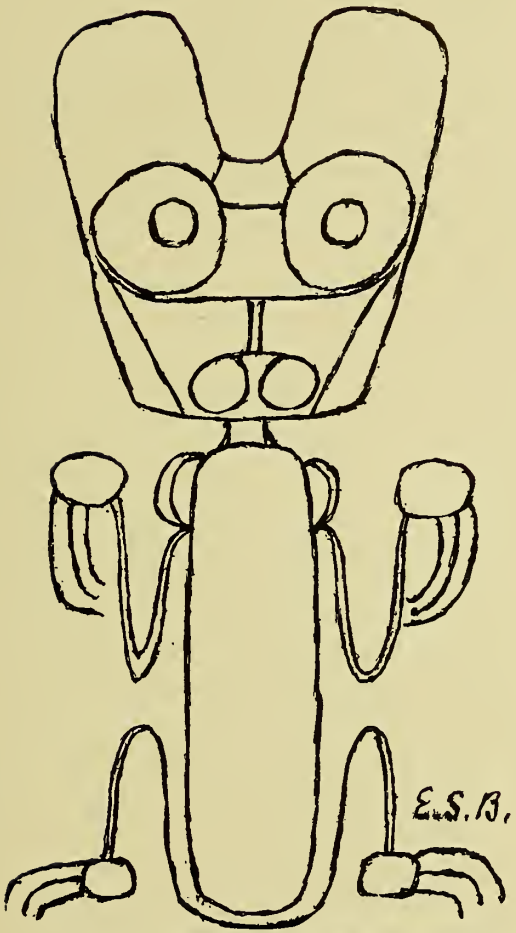

Fig. 19. Drawing of grizzly bear on skin, Alaska.

It is much like Egyptian art in those respects. A good deal of it is decorative, and in its later phases some of it is highly colored. The early art of South and East Asia appears to have been a decorative rectilinear art. Nevertheless in South Asiatic art and in East Asiatic art, the curved or rounded line is predominant, a hint that these arts at bottom are more realistic than decorative. Arab art is strongly curvilinear. At the same time it is wholly decorative. The explanation probably is that the racial art instincts of the Arabs were realistic. They were blocked from following their natural bent to the extent of not using the human figure as a motive. So they turned to plants and flowers and other natural forms for motives and apparently they kept on going afresh to nature and thus their decorations did not run down into stiff and rigid conventions.

In Australasia there are straight lines but also many curves in Polynesian art; while Melanesian art is mainly an art of straight lines and rectangles.

Amerind art is the extremest example of a rectilinear art. Straight lines, zigzags, rectangles, diamond shaped lozenges, cubes, predominate to such an extent that they almost swamp any attempts at circles or curves. The straight line is king from Alaska to Tierra del Fuego, and it is only on the Arctic shores of America that the curved line commands.

Look, for a moment, at the art of Mitla. At first blush, the decorations on Mitla walls seem geometric, in right angles and sharp points. They imitate nothing in the natural world. Some travelers have asserted that Mitla art is totally unlike all the other Mexican arts. But examined carefully, the Mitla pattern reveals

itself to be a highly decorative rattlesnake: the head of the snake attached to and rising above the body, the rattles placed in separate bunches, with the tip pointing downwards. Altho the Mitla people used as their model, as did the other Mexicans, the most curving and sinuous of all living creatures, the snake, yet they turned him artistically into right angles. They also used the snake markings as decorations. The Mitla snake pattern is one of the most curious evolutions in all art.

Of course, there are some curves and rounded lines in Amerind art. And they are found as a rule in its non-decorative attempts, in Peruvian pottery, sculptures, Mexican monolithic heads, and North Amerind pipes. Occasionally also, for instance among the Moundbuilders and Cliffdwellers, decorations were in curves and rounded lines. But in the main Amerind art is based on the straight line and the geometric angle.

CHAPTER XIII.

THE TECHNIC OF COLOR. PAINTING. MASSES. COLORS AND COLOR. VALUES. ATMOSPHERE. LIGHT AND SHADE. EFFECT. CAST SHADOWS. LIGHT. SUNSHINE.

THERE are some few painters who go far in their neglect of outline and even of line, and who work mainly by means of light and shade or of colors. Among such men was my second teacher, Thomas Eakins. He told me many times that he worked out his figures on a middle line and let the outline come of itself. His idea was rather sculptural than pictorial and he sought for form by putting large dabs of paint on a broken line giving the center of gravity of a figure, much as a sculptor puts big lumps of wet clay on an upright wire acting as a support or skeleton for his figure. Delacroix also apparently worked on somewhat the same principle, only more for color and less for light and shade than Eakins. This manner of procedure apparently suited these two artists and enabled them to express themselves, and their use of it goes to show that there is no right or wrong way of arriving at good results in the fine arts: everything depends on the individual.

Colors and color are two of the most important and vital parts of glyptic art. "Colors" refers to the individual shades of the spectrum, represented on the artist's palette by pigments such as cadmium yellow or cobalt. "Color" is a harmonious arrangement of all the "colors." There has always been much confusion

in regard to colors, pigments and color. People have talked for years about the three primary colors. There is no such thing. There are three primary pigments: blue, yellow, red. With these three pigments, one can produce all intermediate pigment tints, tho with less brilliancy than if one has the pure intermediate pigments, such as green, orange and purple, in addition. But there are no primary colors in the spectrum. The spectral band consists of any number of colors. The eye can perhaps detect plainly, and language can express easily the name of about seven of those colors, but there are many more. The eye can also see, and words can state that there are three masses of colors in the spectrum far wider than the others and these are green, yellow and red. But the misunderstanding of the terms "colors" and "pigments" has, it seems to me, up to now misled many a painter as well as the laity.

Colors are one of the earliest apprehended art attributes among all races, for they are used almost everywhere with early or budding art. Almost if not quite as soon as man begins to show recognition of form and line, he also begins to show a sense of colors, which he is apt to reveal by daubing himself with colored earths mixed with grease. Colors are first used in patches or spots often with most variegated effects without any thought of producing a harmony or what is called color.

About color it is difficult to speak. For what pleases one person, displeases another. Moreover color is a purely glyptic art attribute, which must be seen to be appreciated, and which cannot be described thru language. Colors, used in a very simple manner such

as in heraldry, can be specified in words but no one can convey to another in words anything like the appearance of or the sensation produced by a work in color. Pictorial color, that is colors used as a harmonious pictorial whole, is only a late development of art, and in some cases, drifts so far away from colors as to become inferior to less learned but more naive attempts.

This is especially the case where the imitation of local colors is carried too far. Matching shades is deadly. If one imitates as nearly as possible each spot of the colors of a scene in nature, the whole picture is apt to suffer. A more thoughtful method of procedure is to think of the relations of color. If one part of a picture, for instance, is bright yellow, the other parts must, of necessity, be more orange, more red, more purple, more blue, more green. And attention to the relations of the more subordinate tones to the dominant color key note of a picture, will more certainly produce a good color harmony, than will an attempt to imitate on the palette each individual color note in nature.

The sense of colors and color among various peoples can be compared only in the most general way. Environment has something to do with it; so has training; so has the degree of social development: but race probably has most of all.

When a lot of people are herded together in big towns of Europe or America the color sense often seems lacking; possibly it becomes atrophied: possibly also dull colors are used for practical reasons, because they show less the dirt of our manufacturing centers. Then again climate and geographical position have an

effect. There is certainly more color and more sense of color in Naples and in Cairo than in London or in Stockholm. Then again the sense of color seems often better among primitive or semi-advanced races than among highly advanced peoples. Moscow is far more beautiful in its colors than Vienna. And our own surviving Amerinds to this day reveal more liking for and sometimes better feeling for color than the American descendants of the European invaders.

From the geographical standpoint, Asia is pre-eminently the land of colors and color. The East Asiatics and the South Asiatics both have a fine sense of color. The Russians, a semi-Asiatic people, have a strong inborn love of colors. No peoples perhaps, have developed colors more into color harmonies than the South West Asiatics, with their beautiful rugs and woven fabrics.

Thruout North Africa, in Egypt, Tunis and Morocco, we also find a great sense of color, and this seems largely to coincide with the lands inhabited by Arab races.

Among the Amerinds, the Australasians, and the African Negroes, we find a good deal of feeling for colors. In some of their decorations or personal ornamentation they not infrequently show a naive, untrained liking for colors, and sometimes unconsciously they reach harmonious effects of much beauty.

In Europe we find a lesser feeling for colors than for tone. Form and light and shade have ruled in European art and have rather deadened the joy in beautiful tints. There was a naive liking for colors among the primitive Flemish and Italians. But the abuse of dark brown, of Imperial Pharaoh dead and

turned to paint, while conducive to shade, was destructive of colors. Europeans get color harmony, but generally a dull color harmony. Huysmans said that Millet colored in "*boue de sabot*" and Corot in "*lègère fumée de pipe*," and underneath his flippancy there is some truth. Of late years the *plein-airistes* have brought back colors into European art. But the inborn racial tendency of the White Race is not towards colors and color: it is towards form, drawing, and light and shade.

Values means the quantity of light or dark, irrespective of colors, in any part of a picture. Chiaroscuro, or light and shade, is an artistic arrangement of values. Atmospheric perspective is a phase of values and refers to the softening and increasing paleness of colors and lights and darks thru distance.

No one can realize absolute values, that is the absolute relations between lights and darks in nature, since the scale of paint does not include light. The artist can only transpose into a very limited scale what nature gives in a very extended scale.

To obtain values, that is the relations of lights and darks, as realistically correct on the limited scale as possible, necessitates close observation and also the nearly entire covering of the picture by the paint. Values may be suggested with only some lines and spots, but this means doing without a part of their strength. No matter how accurate they are, values must always remain an artistic convention.

It is perhaps by careful attention to values, more than to anything else, that the European artist reaches his deceptive effects in imitating nature in oil paint, that is, well considered values add greatly to making

a flat painted surface into an illusion suggesting reality.

Values are not a primal art instinct: they are a late phase of art. They come only with advanced knowledge, with advanced artistic mental development. In primitive arts, in the African, Australasian and Amerind arts, they are not found at all. They are found only among the European and Asiatic arts and in these they come forward only gradually and do not become perfected until most other technical points have reached full development.

Effect refers to the appearance of a scene or an object at some one time. The time of day, the position of objects, the play of light and shade, the atmospheric conditions, and many other factors combine to make an effect. A commonplace scene, uninteresting in itself, if seen under some advantageous effect, where there is interesting light and shade, may be fine and artistic.

Effect as an art attribute, belongs mainly to the modern Europeans and to a slighter extent to the South and East Asiatics. It does not seem to have ever dawned on any other races or peoples that effect has a great deal to do with the picturesque. Curious as it may seem, however, there is comparatively little use of effect in East Asiatic art, altho the artists certainly know of it and use it occasionally. As a rule East Asiatics do not represent cast shadows: apparently they look on shadows as something too transitory to perpetuate in painting. As a result of this, their light and shade is much less pronounced than that of Europeans, and partly also for the same reason, they do not imitate nature as closely as do

the Europeans. Their aim is rather for form and color and therefore partly it is that their work is usually more brilliant than ours.

Light plays a leading role both in nature and in art. Everything is subordinate to light; unless there is natural or artificial light everything is invisible. If a person shuts his eyes tight and then opens them slowly, he becomes cognizant of light before he recognizes any detail whatever. Indeed, if a person with sensitive eyes revolves slowly, with his eyes shut, before an open window thru which sunlight is streaming, he will be aware of when he is facing the room and when he is facing the window: that is a person with closed eyelids may be conscious of light, when he is unconscious of any forms or colors.

In the world of pictorial and decorative art absolute light cannot be attained. Real light does not exist in art. There is, however, what may be called artistic light and this is an important attribute in painting.

The nearest approach to light, the highest value in art is pure white and therefore the nearest approach which could be made to actual light in pictorial art would be to leave a surface of snow white material bare of paint. Any work put on this will actually dull the light of the material and lower the values. And yet it is only by so doing that an effect of light can be suggested in painting. This can be done in two ways.

One method of suggesting an effect of light in black and white work is by leaving a piece of bare white paper and working darks in around it, as one sees for instance in some etchings of Rembrandt. In the same way light may be suggested in colored work by painting a bright, pale spot with darker tones sur-

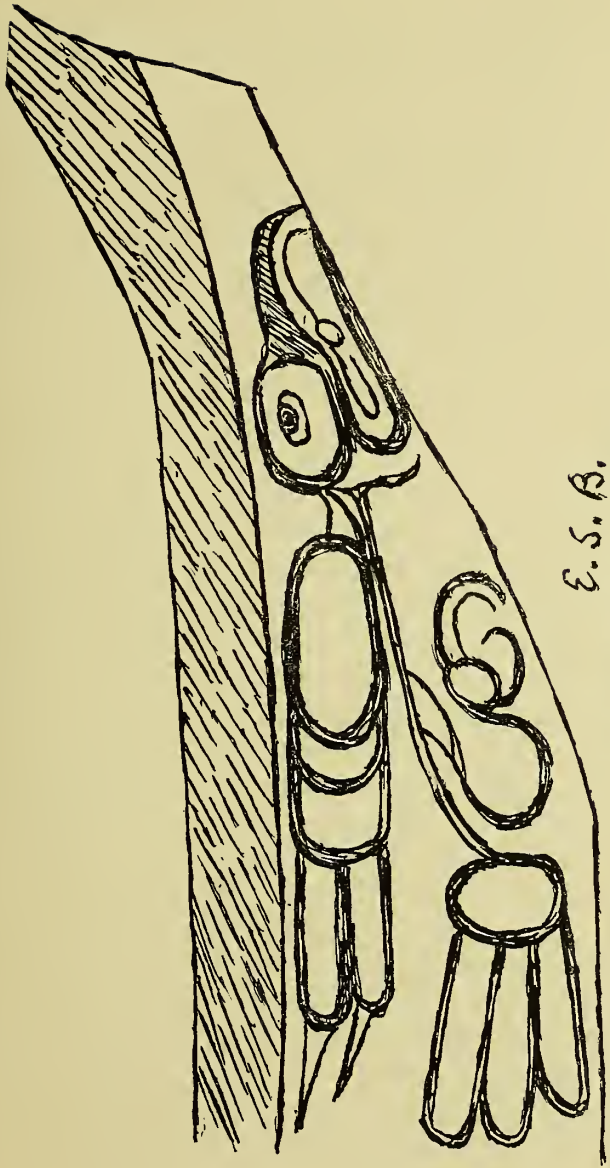

Fig. 20. Bird's head on bow of canoe, Alaska.

rounding it, as is often seen in Turner landscapes. By thus centering the brightest spot in a picture in a border of darkness, something like an effect of light can be produced.

This method, as far as I know, belongs almost wholly to modern European and to later South Asiatic art. Both in Europe and in India it probably dates back to somewhere about 1500 A. D. Whether it was invented independently in both regions or traveled from one to the other I do not know but possibly it went from Europe to India. Certain it is that it occurs in these two arts. It also occurs sporadically in East Asiatic art, but it is distinctly rarer. Nothing of the kind is found in any African, Australasian nor Amerind art; neither does it occur, I believe, in any pre-Gothic European, nor in West Asiatic art.

The other method of producing an effect of light in a picture is by painting this entirely with brilliant pure spectral colors. At bottom this is an attempt to throw the spectrum on canvas. By making observations on the beveled edge of a mirror and thru a cut glass bottle of water, one can see for oneself that the center of light of the spectrum is pale cadmium yellow placed between emeraude green and vermilion-rose madder. By moving the head a trifle the other colors appear, and blue and violet lead to darkness. The ochres, the earths, black, are not apparent in the spectrum, which means that they do not belong to true spectral colors. The use of the spectral colors as a method of suggesting light is thoroly artistic, but it is also scientific and is susceptible of the following scientific explanation. A ray of sunlight which passes thru drops of misty water or thru a glass prism,

becomes decomposed into the rainbow or spectrum; that is the rainbow or spectrum is the equivalent in colors of a ray of white sunshine. But since painters cannot paint a picture by leaving a bare white surface, the nearest material approach to white light, they are forced to resort to pigments to produce their effects, and if they want to suggest light without centering a light spot in surrounding darkness, the nearest they can do with pigments is to paint pictures in the colors of the spectrum. A copy in pigments of the spectrum itself, would undoubtedly be the closest possible presentation of an effect of light because the pale colors are centered by the dark colors, but since the various accidental forms of nature are infinite and as these furnish the basis of all pictures, all a painter can do is to clothe all these accidental forms, as far as possible, in the colors of the spectrum.

For an example, suppose we take a clean white canvas, and a palette with the following paints: cobalt, emeraude green, white, lemon cadmium, cadmium, vermilion, rose madder. Then if we paint a picture, toning the colors as much as we choose with white, but mixing greens, yellows, reds and blues as little as possible, we will obtain a result possibly somewhat garish in effect and inaccurate in local color, which however will produce something like a suggestion of light. In fact the picture would be not so much an attempt to suggest the local colors of trees and buildings and humans as an attempt to suggest the vibration of light.

Now it is not necessary to have a picture with distinct forms to produce such an effect of light. Any pattern or arrangement of spots and lines formed out of the various colors of the spectrum will produce something like the sensation of light. In other words,

this method can be utilized in decorative art. And in fact we do find it used to some extent in decorative art as well as in pictorial art, altho, except in rare instances, probably unconsciously on the part of the artists.

Among many primitive races of Africa, Australasia and America, we certainly find some brightly colored decorative work. If they have any materials, such as beads, they are sure to work them into patterns which suggest brilliancy. A great deal of East Asiatic work, both decorative and pictorial, is brilliantly colored; and a great deal of their pictorial work, therefore, without any centering of the light with a fringe of darkness, certainly suggests light. In other words, the desire for brilliant colors which suggest light, that is the unconscious use of the spectrum in art, is general among many races.

In European art the clothing of pictorial forms in colors of the spectrum has quite recently been advanced to the point of suggesting not only light but also sunshine. This evolution is usually miscalled Impressionist painting, but it is also more correctly called *plein air* painting. The reason that the appearance of sunshine is attained is because the cast shadows as well as the lights are put in in spectral colors. It was not the great Turner so much as Japanese color prints which set the ball rolling. And this is curious, because there are no cast shadows in Japanese prints and altho there is plenty of light, there is no sunshine. But the latest development of European naturalistic art, evolved in France, depends in itself on the superseding of bituminous light and shade by the vivid coloring which has always belonged to the Asiatic, African, Australasian and Amerind arts.

CHAPTER XIV.

THE HUMAN FIGURE. PROPORTIONS. NUDE. PORTRAITURE. EYE. EAR. LIP. WAIST. ABDOMEN. HAND. FOOT.

The sense of form is found more or less in all arts. The conceptions due to the sense of form, the way in which figures and objects are conceived sculpturally, in their proportions, in their action, in their motions, quite apart from the ostensible subject, are called by the French "*idée plastique*" which may be translated into "plastic thought." In a statue like the Venus of Milo, for instance, we see a plastic thought of the highest type, showing a most idealized sense of form: altho what her ostensible subject is, whether a Venus or a Victory or something else, we do not know nor does it matter. Altho all races have a sense of form, the search for beauty in plastic thoughts is much more developed and advanced among the Europeans and the Asiatics, than among the Africans, the Australasians or the Amerinds.

Proportions, that is the relative size and length of different parts of the human body, vary in different arts. The sense of proportion varies among different races. Among the European races, the tendency is to make the humans rather tall, with relatively small heads. Even as early as Minoan Crete, the figures are tall and rather thin, with pinched in waists, in fact the Cretan type is a forerunner of the elongated Greek type. The Greeks, among whom form or sculptural sense was

the pre-eminent art characteristic, improved on the Cretan prototype, and it seems as if they were seeking for ideal type forms, rather than for portraits of individuals. During the Gothic art period, *circa* 1100-1450 A. D., there was a temporary lull in seeking for type form: at any rate a good deal of the early medieval sculpture is in natural and realistic rather than in ideal and heroic proportions. When Greek art became known again, however, classical traditions revived. These still continue to a great extent in Europe, altho during the last hundred years various extraneous influences and increased liberalism in art have caused many artists to become more interested in the individual than in the type.

The Chinese and the Japanese have an excellent sense of form, and in many cases the proportions of their humans are fairly accurate, about six to seven heads in height. But in some of their art nevertheless, notably in the colored prints of certain Japanese artists like Koriusai and Utamaro, the humans are sometimes eight or nine heads in height. Their tendency, however, is to make the head of its natural size in relation to the figure, and not to make it smaller as is done in European figures of eight or more heads in height. The hands and feet, however, in much of their work, for instance in many Japanese prints, are frequently exaggeratedly slender and short.

Among the Pleistokenes, Bushmen and Arctics, there is always an attempt at purely naturalistic proportions. There are so few sculptures or drawings of humans among the Pleistokenes, that one can only say that apparently they tried to be accurate. With Bushman drawings and Arctic sculptures, however, one

can go farther and say that their makers tried to be accurate and to bring out individual and racial characteristics. There is no *parti-pris* with them: they merely tried naively to reproduce what they saw, and they largely succeeded. In neither of these arts does one see humans with the big heads, small bodies, and tiny legs one finds in other primitive arts.

In the African, Australasian and Amerind arts, we find frequently, altho not invariably, that the humans have disproportionately big heads, small bodies and tiny legs. The African Negro races, and the Australasians, both Melanesians and Polynesians, are especially prone to make short squat figures, averaging four to five heads only in height. Among both Africans or Australasians, however, the proportions are sometimes fairly accurate, perhaps six or seven heads in height. Among the Amerinds, the proportions vary very much: sometimes there are big heads, small bodies and tiny legs, but often the proportions are good and realistic, about the same as naturalistic European art proportions. On the whole it may be said that Amerind proportions are, as a rule, better than either African or Australasian proportions.

It would be hard to say to what causes these exaggeratedly short figures are due. I thought at one time they implied Negro blood, but this is evidently incorrect, as they are found all over Polynesia and in Peru and Yucatan. They certainly show lack of observation and of comprehension of the human figure as a whole. For sometimes African figures with enormous heads, with the hands perhaps extending as low as the instep, nevertheless have the details of each part nicely modelled and worked out. Parts

are observed rather carefully, yet the whole is beyond the grasp of the sculptor. There are endless variations in these proportions, but on the whole, it seems as if realistic proportions were beyond the ken of most primitive race artists.

Proportions usually are considered only in connection with height, but they should be considered also in regard to width and breadth. What do different peoples feel artistically about leanness and obesity? Corpulency, except in caricature, is eschewed as a rule in European art and in South and East Asiatic art. This is certainly a sign that among European and South and East Asiatic races corpulency is not looked on as an element of beauty. In Egyptian art and in West Asiatic art we find many stocky, strong figures but no obese figures. Nor do we find any carvings among the African negroes, the Australasians or the Amerinds which seem to indicate any admiration for overfat human models. On the contrary, we often find in European fashion plates and in some *tête-de-coiffeur-keepsake* modern portraits, and occasionally in some Japanese prints, figures which cross the border line from slimness into exaggerated leanness. It seems as if every race on earth preferred normal or below the normal girths for their humans rather than exaggerated bulk.

Nevertheless it is on record that some races deliberately fatten up their females. John Hanning Speke, for instance, describes how the wives of King Rumanika were virtually imprisoned in their kraals and how they were forced, by the rod if necessary, to drink gallons upon gallons of rich milk, until they were perfect mountains of flesh and could barely waddle. Whether this custom is due to esthetic reasons, that is whether cer-

tain races admire overfat women, is hard to say. For it may be due, on the contrary, to the opposite cause, namely to the desire to make the women unattractive, as has certainly been done by various other devices among certain savage tribes, in order to make the women less desirable for other tribes to steal.

Nude figures are found more or less in almost all arts. In the primitive arts, my impression is that nudes simply represent lack of clothing among the makers, and not in the least any interest in the figure as an art motive. Primitive draughtsmen and sculptors generally saw their neighbors in a state of nature, the more so the nearer they were to the Equator, and as they saw them they tried to make their counterfeit presentments.

This is, to some extent, also the case in East Asiatic Art. Nude figures never seem to have been a strong impelling art motive for either Chinese or Japanese. To them they are simply an incident in the picture; they are not the picture. If, for instance, East Asiatics paint a bathing scene, they introduce nude figures as part of the scene. But they do not study the nude academically as a solitary object: they do not paint nude figures in front of a meaningless background, as Europeans do, for the sake of the nude figure. They also rarely sculpt nude figures. They are, in fact, not interested artistically in the nude, and their art naturally therefore pays much less attention to it than does European art. This might perhaps be used as an argument to show that the Chinese and Japanese are or were more primitive than the Europeans; and it is certainly one of the strongest possible proofs that their art is not in the least descended from the Greeks.

It is the Europeans, the Greeks especially, who have been inspired by the nude human figure as an art motive. The Greeks certainly brought the nude in sculpture to perfection. As a race they attached more importance than any other race to athletic men and women. The strong, well developed man or woman appealed to them in nature, and naturally enough it appealed to them also in art. The nude in modern European art is perhaps rather an inheritance from the Greek nude than a spontaneous growth. Modern Europeans undoubtedly never see unclothed humans round them to the extent the Greeks did, and the attempts of the earlier sculptors, the Pisanos, Peter Vischer, etc., were usually at draped figures. Still even thus, next to the Greeks, the modern Europeans have probably made the most of the nude human figure.

Portraits are the counterfeit presentment of a person. In a good portrait, likeness, resemblance, character, are *sine qua nons;* without them there is no portrait. In portraiture, likeness and character supersede beauty or imagination. But beauty may be put into the technic and handling, and character brought out even if the subject of the portrait is ugly. To obtain these, it does not make any difference whether a portrait painter likes or dislikes his model personally, so long as he loves him artistically as a motive.

Sculpted portraits are found in more arts than are painted portraits. Some splendid heads in Egypt date back already to the IVth Dynasty. From the Euphrates valley come the Goudeas. The Greeks certainly made some magnificent portrait sculpture, and the art was continued among the Romans. In eastern Asia many of the heads are extremely lifelike, altho, as a rule,

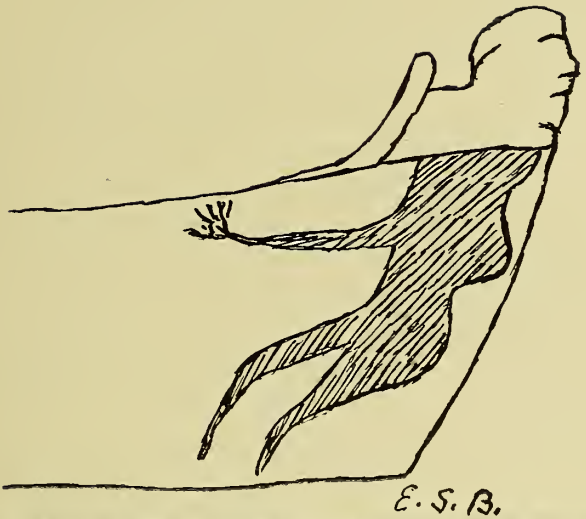

Fig. 21. Painting in black of woman's body with pointed legs, head of white wood. Bow of canoe, Alaska.

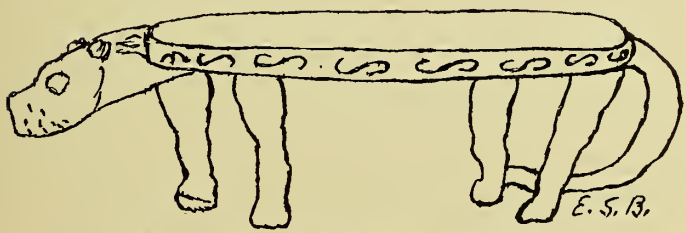

Fig. 22. Metate of puma, Central America.

they are more or less conventionalized. Some of these, as heads of the Buddha, of Kouan Yin, of Kwannon, etc., with their calm expressions and long ear lobes, even tho in some respects symbolic and representing a type rather than an individual, are handled with breadth, accuracy and dignity. The same criticisms also may be made of some, altho fewer, South Asiatic heads.

Of the primitive races, the Amerinds, in Mexico and Peru, went furthest in sculpture heads. Most of the heads on monoliths and bas reliefs in Mexico and Central America usually show pronouncedly the racial Amerind type, and some of them are really fine sculpture altho it could not be stated that they are portraits of individuals. The Peruvian Incas went a little further in the direction of individuality and produced some heads, especially in terra cotta, which if less impressive than Central Amerind monolith heads, may be considered as sculpted resemblances, that is portraits of particular individuals. In this department of art, the Amerinds show good observation of nature. Among the African negroes, the heads of their wooden statuary are not infrequently good representations of racial type: they are hardly portraits, but they are African negroes. The Australasians scarcely ever reach as far as the African negroes in this respect in their wooden statuary and it is only very sporadically, as for instance in a few small heads from Easter Island, that they show anything like real observation.

The attainment of resemblance to the human head among various races is distinctly rarer in drawing and painting than in sculpture. There is nothing among the Pleistokenes, Bushmen or Arctics, nor among the

Amerinds, Africans or Australasians, even remotely suggesting pictorial facial portraiture. The West Asiatics and Egyptians drew, perhaps with no exceptions, all their faces in profil and with the eye, perhaps also with no exceptions, full or partly full face: in other words they never drew nor painted a head from observation: a strange fact, considering their excellent sculpted heads.

It is among the East Asiatics, and the Europeans and South Asiatics that we find real pictorial portraiture. There are certain resemblances and certain differences in the portraiture in these arts corresponding in the main with their technics. Before touching on these, however, it must be noted that the underlying technical attribute of pictorial portraiture is drawing. Form must be brought out in portraiture. Color and light and shade are wholly secondary. You can get a splendid portrait in few or many lines with neither color nor modelling: and in this method Holbein left us many brilliant examples. You can also get splendid portraits in dabs of color of varying values without any visible lines: but those dabs of color must be in the place where form requires them. In other words, a portrait in dabs of color needs just as accurate drawing as a portrait entirely in line.

Among the East Asiatics, portraiture belongs rather to line drawing than to painting. Sometimes the lines are left to themselves but sometimes they are strengthened by washes of color. As a rule, the East Asiatics, dating from far back, drew and painted the face three quarters, but sometimes full or in profil. In general, their heads are highly conventionalized and do not represent the individual: they lack individual char-

acter: they are typical rather than specialized. And since the East Asiatics omit shadows and do not model the colors much, the absence of shadows and of modelling produces flatness. And this method is so much of a convention with them, that in the interesting portrait by an American woman of the late Empress of China,* the artist, it is said, was prevented from putting in the shadows. It has also been said, and doubtless accurately, that some East Asiatic so called portraits were painted after the person's death and were really symbols to memorialize that person and not at all an attempt to get a likeness.

In many instances, however, the East Asiatics reached character and expression and almost certainly likeness in some of their heads. With a few lines and spots they drew the form. There are some Chinese heads that one can call splendid examples of sincere, straightforward observation. Many kakemonos of the Sung and Ming Dynasties† show heads worthy of any artist. A splendid example of head drawing is a "Portrait of Lu Tong-Pin, One of the Eight Immortals, by T'eng Tch'ang-Yeou, Northern T'ang Dynasty, IX Century."‡ That is to say, a thousand years ago, some Chinese could draw a head with a snap and a vividness which is unsurpassable.

Among Japanese painters, there is one whose heads may be mentioned as among the most original works of art ever produced. This is Sharaku, who painted towards the end of the eighteenth century A. D. Little is known of the man, but he left a number of

* U. S. Nat. Mus.

† Boston M. F. A.

‡ Met. Mus. N. Y., November 1917. Lent by Mr. A. F. Jacacci.

colored prints of heads, supposed to be of "No" actors, which, with a few vital lines, reach a strength of character and expression unsurpassed in art. They may or may not be masks: they may or may not be likenesses: but they are psychological drawings of the very highest type.

European painted portraiture has its roots already in Cretan-Mykenian art. It advanced to the stage of being thoroly comprehended in Greek art, as is shown by the portraits dug up in the Fayum. It is similar to East Asiatic portraiture in that it has good drawing: it is different from it in that it has light and shade and modelling. And the carrying to the extreme of these latter art attributes, gives something of a sculptural effect to European painted heads, it makes them seem round as the living head is. European portraiture thru these means arrives at a more imitative quality than does East Asiatic portraiture without necessarily being superior in regard to likeness. In fact in many cases it seems as if in the laying on of the colors the expressive lines of the face were lost, and likeness weakened rather than strengthened.

Fine pictorial portraiture is one of the highest achievements of European art, and great European masters of the figure, men like Rembrandt, Velasquez and Moroni, have certainly reached the top-notch in the painted portrayal of human faces. But to obtain anything approaching their results, implies not only a man of ability but also a man having a free rein to get character in his own way. Unfortunately patronage, the potboiling power, often steps in under the guise of the family of the sitter to interfere with and boss the artist. And in addition many of the sitters, well

knowing the defects of their appearance, wish to be improved on and instead of seeming commonplace, to become handsome and distinguished on canvas. And in consequence of such various extraneous causes, ordinarily our portraits are apt to be a sort of compromise between what the sitter looks like, what the artist thinks the sitter looks like, what the sitter thinks he himself looks like and what he would like to look like, and what the friends and relatives of the sitter think and want the sitter to look like. As each of the persons involved thinks he knows best and each wants something different, the portrait is apt to suffer. A painter must and can paint a portrait only according to his vision, gifts, knowledge and feelings. And when all the aunts and cousins of the sitter each want changes and imaginary beauty instead of character, the portrait loses freshness, life and snap.

Among the South Asiatics, pictorial portraiture has much more the qualities of European painted portraiture than those of East Asiatic drawn portraiture. This is very apparent in the heads of Persian and Hindu pictures of the fifteenth to eighteenth centuries A. D.: and their characteristics might, it could be argued, have come from modern European art. But there are certain fragments of Hindu paintings, notably some in a sort of fresco in the caves of Ajanta, supposed to date from the first to the seventh centuries A. D., which, in an incipient form, show the European characteristics. They are certainly not descended from East Asiatic art: they might be descended from Greek art: but it seems far more probable that they are a native indigenous growth of a race which is more closely allied to the White races of Europe than to the Yellow races of Asia.

Photography, it is sometimes said, is doing away with art. It is true that there is some beautiful photography now: far removed from what it was only two or three decades ago. Certain artistic results are obtained by taking photographs out of focus, but the photographs which are most admired are photographs which have been worked over, which means that many of the most artistic results are obtained by retouching. The camera made the drawing: and on this the photographer drew and painted, softened and accented, darkened and lightened, so as to pull the picture into an artistic whole. These artistic photographs are no longer merely the mechanical performance of a machine, but they have the added work of a human intelligence. In fact, the artistic value of a photograph is usually in inverse ratio to its mechanical accuracy.

Artistic photography seems to reach its acme in portraiture. Photography is a purely imitative mechanical art, and as pictorial portraiture is based largely on imitation, it is more closely in touch with photography than is almost any other phase of art. And the very beginnings of photography emphasize this point. For as soon as Nicéphore Niepce, at Lux on the river Saône in France, succeeded in fixing the photographic image on a plate, his commercial partner Daguerre utilized it in his daguerrotypes of people. The first photographs thus were inartistic portraits; and the latest ones are many of them artistic portraits which, if lacking much that a good portrait painter obtains, nevertheless have a great many merits which a poor portrait painter is not always able to embody in his work.

The eye has attracted special notice in various arts. The eyeball itself, however, without its muscular sur-

roundings and settings of the lids and eyebrow, has no expression of its own, excepting what comes from the expansion and contraction of the pupil.

A big single eye, drawn full face, is occasionally used for a decoration, in Australasian art, in North West Amerind art, in Central Amerind art, etc. Chilkat blankets often show the single eye. The European Neolithic supposed divinity sometimes consists of little more than two great owl like eyes.*

The most curious artistic freak connected with the eye consists in drawing the eye full face, in a face in profil. The Egyptians committed this blunder, and are perhaps the only people who did so habitually. It may have been due to some religious notion with them, but artistically it shows lack of observation.

In some Assyrian slabs the eyes usually are three quarters in faces in full profil. This would seem due to want of observation and poor drawing rather than to an attempt to draw them in the strange Egyptian way, altho of course the Assyrians may have been influenced by this in depicting the eye.

In some arts, the eyes of the humans are inserted in some shining substance or are colored differently from the heads. For instance, in Polynesian art in New Zealand and Hawaii, some of the eyes are of shell or mother of pearl, and in Easter Island some eyes are made of a stone resembling obsidian. In Amerind art there are some Aztec humans with inset eyes and some Peruvian pottery figures with colored eyes. There are some cases from Africa also; there are some cases in Roman art and perhaps in other arts also; in fact it is a rather widespread custom.

* Fig. 3.

The ear, in some arts, has the lobe lengthened and widened, occasionally several times more than its natural size. In Asia this distortion is traceable from Baluchistan to the Malay peninsula and Korea; in Australasia it is found in various islands, such as Easter Island, and notably in Borneo: in America it is most common in Mexico and Central America, and sporadic in the Antilles and Peru. In a protrait drawing of an Amerind by Saint Menin of about A. D. 1800, now in the American Philosophical Society, the ear shows a cut extending across the lobe and around the edge of the ear up to its top, and this ribbon of flesh has been pulled till it rests on the shoulder. This appears to be an extreme case.

The lips of figures are also occasionally found enlarged in art, principally among the West North Amerinds and the Negroes.*

The enlarged ear in art some writers have held to be due, I believe, to some such rather fanciful notion as that the Buddha had enlarged ears in order the better to hear the prayers of poor people. In reality it is almost surely due to the habit some Asiatics, Australasians, and Amerinds had of extending their ear lobes with rings or some other inserted article. The same explanation doubtless holds true of enlarged lips. Both these distortions of parts of the human body in sculpture are really merely renderings of what the artists observed in nature.

Small waists, that is waists pinched in or constricted to below normal size, occur in various arts. They are common in female figures, and even a little in male figures, in Minoan Crete. They are found in Egypt both in some prehistoric statuettes and in some later dynastic sculptures. Some early Babylonian terra

* Fig. 6.

cotta female figures have exaggeratedly small waists. Certain strange drawings from Australia* show pinched in waists. Some Papuan men constrict their waists with belts, but I have seen no evidence of this in their art. It is hardly necessary to mention how frequently small waists appear in cheap European art, in fashion plates and Meissen porcelain. Undoubtedly all these exaggerations of the human form are based on nature, and they go to show how widely prevalent is the custom of crushing in the inner man regardless of health and pain, for the sake of obtaining a fashionable figure.

The abdomen is sometimes treated abnormally in sculpture. From the Pleistokenes†, the Kongo Negroes‡ and the Alaska Amerinds§ there are statuettes where the abdomen protrudes, in some cases almost forming a cube. Some of the Alaska Amerind protruding abdomens have a hole cut in them. This is also the case with some of the West African statuettes, but moreover these also have a piece of glass inserted. None of these figures can be considered handsome, and most of them are hideous.||

There is no certain cause which can be assigned for these sculptural freaks. It has been suggested that some of these peoples ate mud or clay in times of famine and that their abdomens swelled out of proportion thereby. It has also been thought that the cubical abdomen may represent the lines of the feminine figure at certain moments. For the glass windows no

* N. W. Thomas: *Natives of Australia*, 1906.
† Musée de Saint Germain.
‡ Amer. M. N. H.
§ Harvard Univ. P. M.
|| Fig. 8.

Fig. 23. Stone statuette, Eastern United States.

explanation, I believe, has yet been offered. Whatever the cause of this queer distortion of the figure, however, it seems strange that it should appear sporadically in three places and races, quite unconnected with one another.

There is one curious probably unique instance, in White Race art, of using the abdomen of a statue for utilitarian purposes. Some crank took a small copy of the Venus of Milo and inserted a large watch in the center of the abdomen, resulting in an as insane looking artistic freak as ever was perpetrated.

The abdomen also is treated sometimes in another abnormal manner. This is where it caves in below the breastbone, in some cases hollowing back almost to the spine. Such fallen in abdomens are found only, I believe, on certain lean and gaunt wooden figures from Easter Island.* There seems no reason to doubt that they are characteristic of humans in the last pangs of starvation, and it requires no stretch of the imagination to associate these starvation abdomens with cannibalism.

The hand is, of course, found in all arts. In general it is better in sculpture than in painting. In painting it is only the best Europeans and a few East Asiatics who have conquered the hand. There is, as a rule, little character in Chinese and Japanese painted hands: they are much alike and are often disproportionately small. They are rather a type form, than individual hands. Among the East Asiatics the long finger nails which a few higher personages indulge in are sometimes represented in art. Sculpted hands are more frequently rendered successfully than are

* British Mus. Harvard Univ. P. M. Salem P. M. Univ. Penn. M. A.

painted hands and they are found not only in Europe and Eastern Asia, but sporadically in other places. For instance, some African Negro wooden statuettes' hands are fair and betray observation.

But there is one pictorial rendition of the hand, found among certain races, which is rather strange. This is where a single hand is painted or drawn on rocks or sculpted by itself. The single hand is found in Pleistokene, Australasian, Amerind and Arab, and perhaps in other arts.

Some hands of this type have been observed on rocks in Australia, and they are quite numerous in Southern California. From Alabama, there is a stone known as the "Rattlesnake Disc"* on which is carved a single hand.

Single hands are painted or perhaps rather printed on the rock walls of some of the French and Spanish caves. Usually they are reddish in color, as a rule they point upwards, and they are almost always left hands. The inference is that the painter traced his own hand on the rock and then colored the tracing. Some of these hands are now believed to date as far back as Aurignacien Pleistokene art.

In Arab art, a single hand is frequently modelled alone, usually in some metal like silver. It is known as the hand of Fatma, and is used as a charm. Artistically it is the same thing as the Pleistokene or Amerind hands painted on rock walls.

What now do these hands mean, and why are they painted or sculpted thus in a few such widely apart places? No definite answer as yet can be given to the

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* Smithsonian Inst.

query. One can only say that something impelled their makers to leave a print or tracing of their hands on rocks, and that it is one of the earliest and most primitive manifestations of the art instinct.

One must be on one's guard, however. Some years ago, on a rock slab in some forest near Towanda, Pennsylvania, I found a black painted hand. As many Amerinds formerly lived in the vicinity, I thought for a moment I had made a discovery. But the initials, G. B., in the same paint, close by, showed that white men occasionally indulge in this primitive form of art.

The foot as a rule is drawn or sculpted normally in almost all arts. There are a few exceptions, however.

Among these are the rare cases from Alaska, from Australia and from Egypt, where the legs, instead of terminating in feet, finish in sharp points.*

In some Assyrian and some Egyptian bas reliefs, where the figures are modelled facing the spectator, the feet are modelled in profil. This may be due to the great difficulty of suggesting a foreshortened foot in a relief.†

Distorted feet are found in European art and in East Asiatic art. From Caen, for instance, comes a stone statue of a monk of the fifteenth century, which has a pointed toe.‡ Europeans, in fact, have distorted their feet for many centuries. In Moscow is a pair of emerald green leather boots of one of the early Tsars, dating back to perhaps 1500 A. D., which end in the sharpest of points in the middle of the foot. And much modern European sculpture shows more or less distorted feet, proving that many sculptors are unaware of what the natural foot looks like.

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* Fig. 21. † Fig. 5.

‡ Met. Mus. N. Y.

There are some few Chinese drawings which show the feet of high class women turned inwards and crushed into a stump. As far as I know, these are the only representations of distorted feet in Asiatic art.

Among all primitive peoples, on the contrary, the feet, when drawn or sculpted, usually are done so normally. Primitive peoples may distort their heads or their ears, or some other parts of the body. But they never distort their feet, probably because under primitive conditions of life, a person with damaged feet would have but a poor chance in the struggle for existence. The Japanese also never show distorted feet in their art. On the contrary, in some of the prints of Hokusai, the bare foot in action is often to the fore. This is simply a record of what Hokusai must frequently have seen. For with the Japanese, the toes, untrammelled and undamaged by leather shoes, have almost the prehensile qualities of fingers and are used by mechanics almost as if they were a second set of hands. I have never noticed the foot in action in Chinese art, and maybe it is found only in Japanese art.

CHAPTER XV.

HUNTING DISGUISES. MONSTERS. MASKS. MONOLITHS. CARVED POLES.

Hunting disguises have been used from time immemorial among many races. A hunter would put on the skinned head and sometimes the whole skin of some animal or bird in order to stalk his game more easily. The idea of such disguises evidently originated in many places. The Pleistokenes and the Bushmen used them, the Eskimo still use them, they have been reported as worn in East Africa, and doubtless in other parts of the world hunting tribes have benefited by them. Even in Europe of late years, hunting disguises have been utilized, as for instance by the guide Laurent Lanier of Courmayeur* who, when after chamois, donned a cap made of a chamois head with horns affixed and on one occasion was nearly shot in consequence.

In certain arts there are representations of men wearing the heads and sometimes the skins of animals or birds. In most, perhaps in all cases these drawings are taken from hunting disguises.

There are several such drawings from the Pleistokene Magdalénéen, of hunters wearing chamois skins and heads. There are a number of Bushman pictures which show hunters dressed up with the skins and horns of animals such as antelopes, or the heads and feathers of birds such as ostriches. In both these arts, these drawings are evidently representations of hunting disguises.

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* *Alpine Journal*, 1911, Vol. XXV., page 676.

In various arts, monsters or fabulous animals, in the form of human headed animals, or animal headed humans, are found. There are many such monsters, of which the Sphinx is the most noteworthy example, in Egyptian art. From Nuffer, Babylonia, there are some badly done small sculptures of bulls with human heads dating from perhaps 2500 B. C. A sort of sphinx is found in Hatti art. From Khorsabad, Assyria, come many monsters, among which are human headed winged lions and eagle headed humans. From Hindustan, there are some animal headed humans, known as Vishnu, Ganesh, etc., whose technic, however, is quite different from that of Egyptian or West Asiatic monsters.

These various monsters are usually looked on as representations of deities, or as symbolic or allegorical figures. Possibly they may be, but their artistic origin, it seems to me, must be sought for in something actually seen, and the only thing which can be suggested is the hunting disguise. It is true that in Egypt, in Western Asia, and in Southern Asia, statues of monsters have got away entirely from hunting disguises. But altho the original idea was obliterated, it seems much more probable that these monsters are reminiscent of an early hunting stage, than that they were inventions springing out of some religious or mystical conceptions.

Certain other fabulous animals, however, such as dragons and griffins, probably are conventionalized memories of wild animals and do not spring from hunting disguises. The Chinese dragon, for instance, may easily be a degenerate crocodile.

There are some other statues, such as the Brahm-

anistic Hindu figures with sometimes as many as forty-two arms, which may also be called monsters. But they have nothing to do with hunting disguises or animals, for they are wholly human. Possibly they are intended to symbolize by repetition some special attribute of some deity. This would seem the most available explanation for these freaks, which certainly lack any genuine imaginative invention and artistically are hopeless.

Masks for the face are another widely distributed art form which bears relationship to hunting disguises. They are found numerously among the Greeks, Romans, Europeans, South Asiatics, Chinese, Japanese, Malays, Australasians, West North Amerinds, East North Amerinds, and Mexicans. They are less numerous among the African Negroes. They are still rarer among the Egyptians, the West Asiatics and the Arctics. Among the latter masks were perhaps importations: the few among the Alaska Eskimo, for instance, being very likely imitated from those of the West North Amerinds. Among the Pleistokenes and the Bushmen, masks proper seem to have been entirely wanting.

Masks, as a rule, appear to be connected with religious or dancing ceremonies. Among the Greeks and Romans, and the Chinese and Japanese, they were largely used for theatrical purposes. It may be that masks started in hunting disguises, indeed it seems most probable that they did: that originally they sprang up because they were useful adjuncts in obtaining food. Later they may have drifted away naturally from their primal purpose, and have survived, because they were utilized for something else. But it would seem reason-

able to think that the makers of dancing or religious masks got their first idea from seeing hunters equipped for the chase.

Monoliths of stone, and carved poles of wood, are found scattered over most of the globe. Of the stone monoliths or megaliths, some are plain, some are carved and decorated. The wooden poles are all more or less carved and decorated. Altho the materials out of which stone monoliths and wood poles are formed are different, the underlying thought is the same, to erect an upright monument in one piece.

Undecorated stone monoliths, usually called megaliths, were set up already in early times. In western Europe, they are common. Brittany is perhaps the locality most famous for them, and Stonehenge and Carnac are perhaps the best known places where there are numbers of megaliths close together. West European megaliths belong to Neolithic times, when art was almost lacking, and for that reason perhaps, are not carved in any way.

Undecorated megaliths are found in other parts of the world. Some are reported from Abyssinia; there seem to be some at Zimbabwe; in Hindustan they are common; and they occur in still other places. Whether these megaliths are all Neolithic is perhaps uncertain, but it seems as if they might be.

Decorated stone monoliths are especially common in two localities, Egypt and Central America. The Egyptian obelisks are nothing but megaliths decorated with hieroglyphs, and the Mayan monoliths are somewhat of the same nature, except that besides bearing hieroglyphs, they are also sculpted occasionally with heads or figures.

There are some Hindu monuments, which are a sort of decorated monolith. There is such a piece, called a "Burso," in the Salem Museum, with figures, animals, shrines, etc., carved one above the other.

The art form of wooden posts or poles with sculptures one over the other, is found in western North America, in Korea, in Australasia, in western Central Africa.

The carved wooden pole reaches its acme in Alaska, whose totem poles are the best known instances of carved wooden post art. They are genuine family trees, for the totems carved on them show the descent of the owner. These totems represent various animals and birds, bear, beaver, seal, eagle, etc., and the impelling force to make totems is probably akin to the one prompting us to found genealogical societies and the Chinese to ancestor worship. The Australian Churinga marks are practically totems. The Scotch plaid designs are really the surviving totems of the clans. All heraldry is totemistic; it is a descent from totems; in fact coats of arms are nothing but totems.

There are some guide posts from Korea, which are wooden poles carved at the top into one big head: their technic is closely related to Australasian art, and they are doubtless a survival of Early Asiatic art.

From various parts of Australasia, there come carved wooden posts. In Borneo, wooden poles with superposed decorations are sometimes placed by the Kayans in front of their houses. From the Hervey Islands, Polynesia, there comes a pole with one big head and two smaller heads under it. From New Guinea, Melanesia, there are some poles which have as many as three heads and three patches of decorative work sculpted one over the

other: the technic is Melanesian and quite unlike West North Amerind work.

There are a few carved wooden poles from Africa. From Nigeria for instance, there come wooden posts with several figures carved one above the other.* The technic is purely Negro, not in the least Amerind nor Australasian. But the idea of several sculptures one over the other is the same in Alaska, Australasia, and Nigeria.

That all the makers of megaliths or of carved wooden posts are related by blood, is of course impossible. Unless there is similarity in the artistic manner of work, therefore, it is safe to assume a certain amount of independent development for megaliths and carved poles.

The makers of plain megaliths appear to be mainly European or Asiatic: of decorated megaliths Egyptian and Mexican: of carved wooden posts Amerind, Australasian and Negro. In Pleistokene, Bushman, and Arctic art there is nothing of the kind. It is a somewhat curious phase of art, for whose widespread distribution it is difficult to account, except that big stones and tree trunks gave an opportunity for a sculptor to display his ingenuity.

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* British Mus.

CHAPTER XVI.

POTTERY AND FRAMES.

Pottery apparently was invented only long after the fine arts. For Pleistokene deposits in almost all cases have not yielded any specimens of pottery. It has been claimed, however, that Dr. Oscar Fraas, at Hohlefels in Wurtemburg, found a few potsherds in a Paleolithic horizon.* It is possible, therefore, that some of the later European Pleistokenes did have rough pottery. In Neolithic times, on the contrary, pottery was common, and some of it was decorated.

Not only is it not known when pottery was invented, but it is not known where pottery was invented. While it may have spread from one center, it seems rather as if it grew up in a number of places. Porcelain, which may perhaps be looked on as fine pottery, developed first in China.

Pottery is almost, but apparently not quite, universal. It is found among the Europeans, Asiatics, Africans, Australasians and Amerinds, with two possible exceptions. These are the Pleistokenes and Bushmen. It may be that there was some pottery among these races, but if so, museums are singularly deficient in specimens. The claims mentioned above that potsherds have been found in Pleistokene deposits, are rather a surmise than a certainty, for the Hohlefels potsherds may be Neolithic. And if it is true, and it seems as if it were, that these two races, with arts so similar, are lacking in one of the

* Charles Rau: *The Stone Age in Europe:* "Harper's New Monthly Magazine," Vol. LI, 1875, page 243.

most imperative necessities of life, we have a coincidence at least of extreme interest.

Usefulness is the primary quality of all pottery or porcelain. Is it useful? might be considered the first test in judging any piece of pottery. A practical shape, with a sufficiently wide base to prevent overturning easily, seems to be the elementary desideratum. Beauty of form and beauty of decoration, in potteries as well as in architecture, should be subservient to usefulness. If potteries and buildings are not practical, do not fulfill their purpose, they are inferior. Usefulness in some branches of art apparently has been confused by certain writers with truth and has led to some erroneous assertions and theories.

The potteries of primitive peoples thruout the world come up well to the level of the test of usefulness. Neolithic, Australasian, Amerind and African potteries one might say are made invariably for some definite purpose and in them beauty of form is not sought for to the detriment of the function of the pottery. The same apparently is true of Egyptian and West Asiatic pottery. It is true also as a rule in the large majority of cases of South Asiatic and East Asiatic earthenwares: altho occasionally in both these arts there are some potteries which, while pretty, would be of no practical benefit to anyone.

It is in Europe especially, beginning with the Greeks and continuing anew among modern Europeans, that we find an abandonment of useful for purely ornamental shapes in potteries. Many of the Greek potteries and of the Meissen, Sèvres and English porcelains have such small bases that they only barely overcome the attraction of gravitation; their delicate handles and necks are

so frail that the veriest zephyr would disintegrate them; the spouts of jugs and pots for liquids are so contrived as to empty the contents on the floor or the table instead of in the cup: and the shape is planned so that the inside cannot well be cleaned. This art, where the appearance is placed ahead of the intrinsic purpose, is bad. The primitive and the Asiatic races are really ahead of the Europeans in this line.

When we turn to the decoration of pottery, we find it as universal as pottery itself. Wherever pottery is, there also is pottery decoration. And the essence of pottery decoration is that it should be decorative and not pictorial. For while a plaque or a tile may be used as a surface on which to paint a picture, the curves of useful potteries, vases, cups, etc., prevent, by distortion, any successful painting of pictures. Such attributes of pictorial art as perspective and values are not suitable for pottery decorations.

Among the primitive races who had pottery, the Africans, Australasians and Amerinds, and also among the more advanced Egyptians and West Asiatics, pottery decoration is almost wholly decorative. This comes probably from the fact that these races never really reached the pictorial art stage. In one or two sporadic instances, as among the Zunis, an attempt appears to have been made to give a naturalistic rendering of the animals they drew as decorations. But the drawings are not sufficiently good to be pictures, altho sometimes they make admirable decorations. Indeed the decorative qualities of the drawings of primitive peoples, obeying their art instincts and unhampered by too much learning, often result in most pleasing and appropriate specimens of decorative pottery art.

Naturalistic pictures, altho they do not seem to be in perfect accord with the spirit of pottery decoration, are painted, to some extent in eastern Asia and to a much greater extent in Europe, on vases, jars, etc. In the best examples, they are done on the flatter surfaces of these vases, that is on the central parts or bodies. The necks and feet of such vases, being more curved, are often handled with purely ornamental designs, or with circular bands of various kinds, corresponding to collars and belts on humans. This method is found commonly in Greek and modern European potteries; less frequently in East Asiatic; and exceedingly seldom, if indeed ever, among primitive races. It almost seems as if the strong pictorial sense of the Europeans entailed to some extent a weaker decorative sense.

While, as already said, it is not known when or where pottery was invented but that it may well have been in a certain number of places, it may be noticed that there are two especially important centers of dispersal, western Asia and China. Old Persian pottery, whose possible birthplace is the Euphrates valley, affected Arab glazed pottery, which affected in turn Spanish pottery. These are all rather similar in their make and also in their decorations, tho, of course, there are local variations, such for instance as the beautiful golden brown Valencia pottery of about A. D. 1500. Persian-Arab pottery certainly traveled into India, and West Asiatic pottery may have had an effect on early Chinese pottery, altho this might be difficult to prove.

It was in China that pottery evolved to its highest technical stage, that of true porcelain. We recognize this in calling porcelain "china." The material technic

of porcelain does not seem to have spread to the westward of China—since Persian, Arab and Spanish pieces are glazed pottery rather than porcelain—until it came to modern Europe across the seas. The improvement of Chinese pottery into porcelain helped largely—just as proper tools and materials bring about changes in other branches of art—to bring about changes in decorations. A comparison of Chinese porcelains and Greek potteries will make this clear. When some hall in a museum is filled with Chinese potteries and porcelains, there is an effect of brilliant multi-colored variety. When a similar hall is filled with Greek potteries, a reddish-black semi-monochromatic somewhat monotonous effect is produced. As a mass, therefore, Greek pottery must probably be ranked below Chinese porcelain, a leading cause perhaps being that the Greek artists were fighting with one arm tied behind their backs, since they did not have at their disposal the tools and substances the Chinese artists played with.

The decoration of pottery in Europe is apparently mainly a native growth. In Neolithic times it may have been partly an exotic, to the extent at least that it is very similar to the decoration of the Neolithic pottery of western Asia. Later also Arab decoration and still later East Asiatic decoration had some influence on European pottery decoration. But Cretan-Minoan pottery decoration was an independent White race art. It had a rebirth in Greek pottery and was continued in Roman times. Then it revived again with Italian faience, which had but little affiliation to Persian-Arabic pottery, to which it is inferior, whilst it is strongly reminiscent of old Cretan-Minoan pottery. The Italian potters did not turn to decorative patterns however,

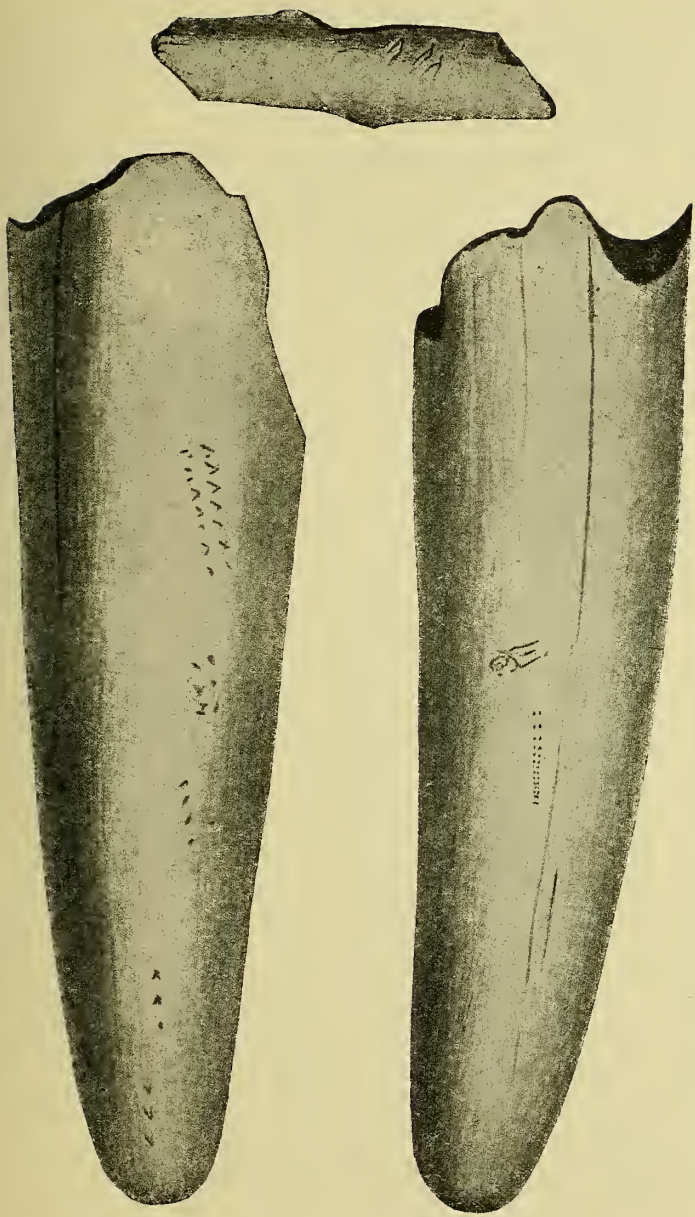

FIG. 24. Pleistokene (?) marks and drawing, from Vero, Florida. From E. H. Sellards': *Human Remains and Associated Fossils from the Pleistocene of Florida:* "Eighth Annual Report of the Florida State Geological Survey, 1916."

but attempted rough pictures, and their method and manner of decorating evolved or perhaps degenerated into Meissen and Sèvres porcelains, where the picture is painted on an already glazed surface.

Frames are an invention of man which profoundly affect art. Pictorial effects in nature are not framed either with rectangles or with circles. Frames are an art convention and one of those which most differentiate art from nature. The Europeans, the Asiatics, and perhaps the Egyptians, thought out a surrounding border for their pictures. Possibly the earliest idea of a frame dates from Minoan-Crete. The Pleistokenes, Bushmen, and Arctics; the Africans, Australasians and Amerinds, never thought out anything like a frame. The pictures by the latter races, therefore, all lack a certain conventional finish; and may be spoken of as drawings, or paintings, or studies, of one or more objects, rather than as finished pictures. It seems as if peoples who lived out of doors with few clothes did not evolve frames, which go together with indoor house trappings. Nevertheless, some of the unframed paintings of primitive peoples are more effective and suggestive than some of the framed pictures of more advanced races.

The technical make up of frames, a difficult problem, has perhaps been best solved by the East Asiatics. They surround their water colors with a colored silk or brocade border, and fasten them to a round stick, on which they can be rolled up. From the utilitarian point of view the result is admirable. For the pictures can be rolled up and stored away in safety or unrolled and hung up in a moment. From the esthetic side, the result is equally satisfactory. For the delicate water colors not only look well in their beautiful silk borders,

but they can be hung up and looked at for only a brief spell of artistic enjoyment, instead of hanging on the wall until the owner becomes unconscious of their presence. They are in marked contrast to the heavy, costly and fragile European frames, whose only redeeming quality is the gold.

CHAPTER XVII.

THE EVOLUTION OF TECHNIC. FORM. COLOR. STONE IMPLEMENTS. SCULPTURE. BAS RELIEF. PAINTING.

Evolution in art must be held to include the birth, life and death of everything connected with art. It should take into account the rise and development of the faculties of the artists themselves, of how they felt and saw, of what caused them to sculpt and paint, of their appreciation of form, of their sense of color, etc. This phase of art evolution, however, is omitted here, as it is sufficiently touched on in other parts of this book. Evolution must cover all the beginnings, advances, retrogressions and endings of technical processes, how sculpture was invented, when drawing appeared, why color was employed, how materials were utilized and so forth. It must deal with subjects and motives, with animals, humans, and landscapes in the various sculptural and pictorial arts; and it must include all decorative art, its starts, its growths and expansions, and its innumerable patterns.

Evolution in art as a whole progresses in certain respects as a continuous movement, but in certain other respects it progresses rather in a series of steps or jumps which might be described as a succession of births and deaths. It does not seem as if art having begun, as far as we know, among the Pleistokenes, went from them by direct descent to the Cretans, the Egyptians, the Chinese, the Eskimo, and so forth. It seems as if it had evolved and disappeared, and re-evolved

and re-disappeared, in place after place, rather than as if it had swept on in one unbroken stream flowing peacefully and uninterruptedly from its source.

In a majority at least of and probably in all the various arts, the earlier forms of any art were the simplest, and in time by self development, and a process of give and take, they were followed by more complex forms. That is to say the art of each race has, like everything else, obeyed the law of evolution.

The evolution of art technic is one of the most comprehensive fields in the domain of comparative art. Art technic begins far back in the history of man. It is found, of course, in the earliest art works of the earliest artists of European Pleistokene times, but in fact, art technic antedates the earliest fine arts and coincides with the first conscious efforts of the mechanical arts. Art technic really first appears in stone implements. Man was forced, thru his necessities, to evolve the mechanical art of chipping or splitting stones into implements, and in so doing he unconsciously evolved the method of how to chip or engrave stones and bones into sculptures or bas reliefs. Stone implements are really the first gropings for form and the technical start of sculpture, drawing and engraving. And because stone implements show the first development of the sense of form in man, because the technic of the earliest art undoubtedly springs from them, and because they must be looked on as the beginnings of the fine arts, a brief study of stone implements is imperative.

Stone implements and a few fossil human remains offer the earliest clues of man's presence on the earth. Stone implements have been found in Europe, Africa, Asia, Australasia, and America, and altho there are

some localities where they have not been traced as yet, still it may safely be said that they are universal. All the evidence afforded by stone implements, however, leaves us wholly in doubt as to man's origin. Nevertheless it goes a good way towards showing that there was no hiatus or break in the history of early man. It also hints that he developed on a large part of the earth rather than that he settled the earth by migrating and wandering from one spot. Man undoubtedly moved to and fro on the earth to a certain extent and did not always remain in just the same places, it is true, but, at any rate, at the beginning of the Pleistokene he was scattered over the whole of Europe.

Like everything else, stone implements obeyed the law of evolution and their evolution must have taken place as follows. The earliest man simply picked up any convenient stone and used it to hammer nuts or to throw at an enemy. Then when he began to exert his intelligence, he proceeded to fracture stones to get cutting edges and points: that is he invented implements, altho at first he gave them no special form. In due time he fractured stones into distinct forms because he found those shapes convenient, and this was really the first application of the sense of form by man. Finally he polished his stone implements smooth, keeping nevertheless pretty much the same forms he had evolved in chipped stones. Later when he had discovered metals, he began to substitute copper and bronze for stone. In accordance with their characteristics therefore, stone implements may be divided into four classes. First, ordinary stones or pebbles. Second, stones chipped or fractured to obtain a cutting edge or point, but not fashioned into any special forms. Third,

stones chipped into definite forms. Fourth, stones chipped into definite forms and then polished.

That prehistoric man once had depended on stone implements to obtain food and shelter and to struggle against wild beasts, had drifted entirely out of the ken of present day man. Stone implements had to be rediscovered by modern archæologists and their discovery was made backwards in the order of their evolution. Polished stone implements were the first accepted as genuine artifacts by scientists. Then formed chipped stones were recognized. And only within the last two decades have formless chipped stones been accepted also as genuine artifacts by some, not by all, archæologists.

The names which are now generally applied to the three classes of stones fashioned by man are eolith, paleolith, and neolith. Eolith refers to the stones without special form, but which may have been chipped by man, and the name comes from the Greek *'ηως* meaning the dawn. Paleolith is used for formed chipped or split stones and means "ancient stone." Neolith is applied to polished stone implements and means "new stone." It is most convenient to use this nomenclature, but the French terms, *pierre éclatée*, that is chipped stone or split stone; and *pierre polie*, that is polished stone or smooth stone, are more accurate and descriptive. The weak point of the accepted terminology, however, is that it is associated with time, and not with shape or make. Dawn stones, ancient stones, new stones, are certainly not descriptive terms like formless chipped stones, formed chipped stones, and polished stones. Moreover they are inaccurate, for if we talk of paleolithic implements, the mind instinc-

tively assumes that they mean implements dating back to Pleistokene times. Now the fact is that all the forms of stone implements are in use even in our own day. They have survived in Australasia, in Brazil, in Central and South Africa, and perhaps in other places. We ourselves sometimes act in a pre-implement stage. When, for instance, boys shy stones, or a coachman picks up a pebble and dislodges with it another pebble in a horse's hoof, it is simply a return to the conditions of life of our earliest forefathers and, therefore, when unformed or formed chipped stones or polished stone implements are found anywhere, one must be very sure before asserting that the implements date back so and so many thousand years to the Pleistokene or the Pleiocene.

Stone implements apparently took several hundred thousand years for their evolution. The oldest are very rough and their advance to polished forms is most gradual. In Europe it has been possible, following geologic precedents, to classify a number of strata or horizons by the stone implements found in them. The lowest strata hold only the roughest kinds of stone implements, while the horizons above these progressively in regular order hold more and more perfect stone implements. But while the rougher forms sometimes linger over into later horizons, the developed forms are never found below certain horizons. They therefore mark certain periods of archæologic times in Europe and have thereby an important bearing on Pleistokene times and Pleistokene art. To how far back the earliest stone implements may be assigned is still a moot question. Some ethnologists claim that none of the finds antedate the Quaternary; others, of whom I am one, think that some of the finds

show that Tertiary man lived certainly in Europe, and possibly in other places, among which may be mentioned India and South Africa. Many of the older implements found in northern France and in Great Britain are marked with glacial striæ, an absolute proof that they were manufactured before at least the last great ice, and possibly much earlier.

Formed chipped stones or paleoliths make their appearance in western Europe towards the beginnings of the Pleistokene epoch. The big almond shaped chipped stones, known as *coups de poing* or axes, which were among the first to be accepted as genuine artifacts, are found in Europe in the so called Chelléen horizon. Similar axes have been found in many parts of the world, as in Somali Land by Mr. H. W. Seton-Karr, and recently in Kansas by Mr. Brower, as proved by Dr. Winchell. But tho the European Chelléen, the Somali Land, and the Kansas axes coincide as to form, there is nothing to show that they coincide as to time. They may date from tens of thousands of years apart, tho again they may not. It would seem as likely, however, that they were independent discoveries by different races at different times, as that they were forms transmitted by early travel and commerce.

As Pleistokene times progress in Europe, the forms of chipped stone implements evolve. Scientists at first assumed that all chipped stones were weapons, spear heads, arrow heads, etc. This was gradually discovered to be an error, and it was recognized that many stone implements were not weapons, but tools such as choppers, flayers, grinders, pestles, etc. Many of them are broken away in such a manner as to form a handle at one end. Others are so fashioned as to

suggest that they were imitations of bones, such as the scapula, which themselves were probably used as implements. The New Zealand patu-patu probably evolved from some such bone. Many of the forms of these chipped stone implements are continued in polished stone implements, that is the form of the implement was found long ago and the polishing was an afterthought.

In America likewise, the forms and technic of stone implements are an evolution. My friend, Dr. Charles Conrad Abbott, discovered this fact before 1870 and from his observations he reasoned out that the early Amerind must have been a Paleolithic man, a conclusion he published in 1872.* Many further observations by Abbott showed that in the Delaware Valley there are three horizons of culture, the earliest of which is Pleistokene, facts which he published in 1881.† Since then he has been entirely corroborated by the patient researches, extending over many years, of Mr. Ernest Volk.‡ The evidence so far goes to show that early American man was the ancestor of the historic "Indian;" that he was here before at least the last glacial period; and that tho he is not nearly as old as early European man, yet that he was here in later Pleistokene times.§ If 500,000 years is conceded to European man, 50,000 years might readily be conceded to American man.

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* *The Stone Age in New Jersey:* "American Naturalist," 1872, Vol. 6, page 146.

† *Primitive Industry*, 1881.

‡ *The Archæology of the Delaware Valley:* "Papers of the Peabody Museum of American Archæology and Ethnology, Harvard University, 1911."

§ Edwin Swift Balch: *Early Man in America:* "Proceedings American Philosophical Society," Vol. LVI, 1917, pages 473-483.

Fig. 25. Statue of Chacmool, Yucatan.

The earliest formed chipped stone implements are most interesting in their relation to art, because they are the first sign that man puts forth of a budding sense of definite form and symmetry. Of course, these roughly shaped stones are only specimens of mechanical or industrial art, nevertheless with them man first shows a recognition of form *per se*. We can feel certain that at about that vague period of time, the beginning of the Quaternary, man had evolved to a point when he had already a sense of symmetry and a recognition of form. He was therefore already absolutely distinct from all other animals. Whether he had any idea of color at that time, is at present uncertain. As far however as actual specimens show, form was the first art attribute which man developed.

As man kept improving the forms of chipped stone implements thru the Pleistokene period, he also kept improving his technic in chipping or splitting them. That is to say he sculpted his stone implements better and better. It is perhaps not surprising therefore that towards the middle of the Pleistokene epoch, in the Acheuléen, man already began to shape stones roughly, very roughly, into a semblance of animals. And at the beginning of the later Pleistokene, with the appearance of the Aurignacien, we find man already really sculpting, engraving and drawing animals and human figures. Splitting or chipping stone implements simply, gradually, and naturally evolved into sculpture; that is chipped stone implements are the technical beginning of sculpture and engraving, or to put it even more comprehensively, chipped stone implements are the technical starting point of art.

The knowledge acquired by Pleistokene man of how

to chip stones into formed implements was certainly the starting point of art technic in central Europe. When he began to observe animals and men and tried to imitate them, by sculpting or engraving them, in wood and stone and ivory and bone, he found his tools and materials all ready at hand, as also the knowledge of how to fashion his materials with his tools. These are now lost technical arts. For any sculptor or engraver of today who should be presented with some stones and a couple of animal skeletons and requested to make his tools, sculpt some figures, and carve some bas reliefs out of them, would be somewhat embarrassed, and doubtless decline the order.

That the technic of chipping stones into implements was the start of art technic in central Europe implies of course that it was the start of any art technic. For European Pleistokene art is, as far as we know at present, so much older than any other art that any quality or attribute connected with it takes precedence historically. But the question now arises, did other primitive races start their art technic independently in the same manner thru their knowing how to chip stones: did Pleistokene art technic filter to the early Asiatics and to the Australasians, to the Africans and the Amerinds, to the Bushmen and the Eskimo: or did art technic among all or some of these primitive races start in some different way? It is impossible to answer these questions in our present state of knowledge, but if they ever are solved, they will go a long way towards proving either that art is one, or that art is several. My own opinion is that art technic was invented independently in a certain number of places, and that its original base in each case is possibly the technic of chipping stones.

The accompanying geological, ethnological, archæological and artistic classification may help to make the relations of early art to stone implements in Europe a little clearer. The later horizons come at the top and the earlier ones at the bottom of the columns, and our knowledge of them becomes progressively more uncertain the further down we get.

Geological Period.	Men.	Horizons.	Implements.	Art.
„	„	14 Bronze	Bronze.	
Recent	„	13 Neolithic	Neoliths	Neolithic Art
„	„	12 Azilien	„	
„	„	11 Magdalénéen	„	„
„	„	10 Solutréen	„	„
„	Modern Man	9 Aurignacien	„	Pleistokene Art.
„	Neanderthal	8 Moustérien	„	
„	„	7 Acheuléen	„	Figure stones.
„	Modern Man	6 Chelléen	„	
„		5 Strépyen	„	
„		4 Mesvinien	Paleoliths	Formed Chipped Stones.
Pleistokene	Heidelberg	3 Mafflien	„	
„		2 Reutélien	„	
Pleiocene	Piltdown	1 Kentien	Eoliths.	

READ UP.

Whether sculpture precedes drawing is uncertain. It seems to do so in Pleistokene art, since there are figure stones but no drawings from the Acheuléen horizon. But the latest finds in French caverns would seem to indicate that the earliest Aurignacien drawings are cotemporaneous with the earliest Aurignacien sculptures. In many cases, for instance among the Amerind or the Arctic races, it would be hard to tell whether sculpture preceded drawing or whether they were simultaneous in their birth, for there are really no assured data to go by. On the other hand, some races, like the Negroes, evince a greater aptitude for sculpture than for drawing, and in

fact hardly evolved drawing; while some races, like the Bushmen, evince a greater aptitude for drawing and painting than for sculpture, so much so that it is conceivable that they evolved drawing first. But it is also a fact, that sculpture in stone or bone has a better chance than paintings in black or color of resisting the hostile forces of time, and in some cases sculptures may have survived when cotemporaneous painting may have perished.

Whether the sense of color developed as early as the sense of form is impossible to ascertain positively. Both these artistic attributes are universal and are found in all arts, among all races. It is certain, however, that there are specimens extant of works in the mechanical arts showing the presence of the sense of form which long antedate any specimens revealing the sense of color. It seems possible that painting originated as a useful art, and started from such an inartistic cause as daubing the body with greasy ochres as a protection against cold and insect bites. Color was probably first used in daubs and spaces on the person as a sort of underclothing, and this may be as old as any form of the mechanical arts. Color spots and patches doubtless appealed to the artistic eye because some of them were brilliant, and the untaught mind was attracted to color as a moth is to light. Then some persons began to put patches of color on their utensils as well as on their persons for decoration, because they thought color-patches pretty. This was evidently one of the starting points of decorative art, as well as the origin of tattooing. Artistic painting also almost surely evolved from this elementary color daubing, but only after outline drawing had begun to give shape to the human and animal forms.

Still there are some evidences which tend to show that art progresses first as sculpture in the round, then as drawing, engraving and bas relief, and lastly as painting. For instance, modern European art was born or rather reborn in Italy in the thirteenth century, when with Niccolo Pisano, 1206-1278?, and his son Giovanni Pisano, 1250-1328?, it reached a maturity in realistic sculpture which left such brilliant examples as the pulpit in the Cathedral of Siena and the pulpit in the Baptistery of Pisa. Painting lagged behind. Neither Cimabue, 1240-1302?, nor Giotto, 1267-1336?, attained in painting anything like the technical perfection the Pisanos did in sculpture. Nevertheless they stand in the front rank of painters, because they were leading innovators. Painters then did not know as much of the principles of imitative picture making, of color, of light and shade, of perspective, as sculptors did of pure form. Cimabue and Giotto began to solve problems which the sculptural art did not need to solve, and until these problems were solved and were common property, imitative painting could not reach the perfection of sculpture, which did not require this knowledge.

CHAPTER XVIII.

THE EVOLUTION OF SUBJECT AND MOTIVE. SCULPTURAL AND PICTORIAL ART: ANIMALS, HUMANS, LANDSCAPE. DECORATIVE ART: BASKETRY, PICTORIAL, DEGENERATE, ACCIDENTAL.

The evolution of the subject and motive in art is an immense and involved matter. Subject and motive have evolved among different races in different ways, according to each race's characteristics, mental powers, environment, customs, materials, tools and other factors. In such a brief exposition of the matter as the present one, one can only say that, in general, art turns primarily to animals and to humans, and secondarily to landscape, for subjects. This points to the sense of form as the dominating force in art: the sense of color evolving as a more subordinate attribute.

In regard to the evolution of the subject as affected by the sense of form alone, it seems as if animals appealed most strongly to certain primitive peoples. They certainly do to the Pleistokene, Bushmen and Arctic races. Among none of these races do we find, except in the rarest instances, humans treated technically as perfectly as animals sometimes are. For some Pleistokene animals are quite as good, and some few Bushmen and Eskimo animals are nearly as good, as European and Chinese animals. In these arts the subjects best treated are certainly the animals.

That the drawing or sculpting of animals is far superior to that of humans among the Pleistokenes, Bushmen and Arctics, may possibly be due to the fact that they were or are solely hunters, and that their

observations were centered on their food supply, namely the surrounding wild fauna. On the other hand, among the Assyrians who did not live by hunting, animals are far better than humans. For their lions and wild asses and antelopes are often technically excellent, while their humans are conventional in the extreme.

It is rather curious that in several scarcely related arts, especially the European, West Asiatic and South Asiatic arts, galloping animals are often depicted with their legs stretched out like a pair of open scissors. It is now known that this is not the actual motion, altho most persons who are ignorant of the true motions of animals certainly think they see it. Some bulls in Cretan art and some lions in Mykenian art have this movement, and in Europe, until the advent of instantaneous photography, galloping horses were usually drawn with their legs extended horizontally parallel to the ground. On some Assyrian slabs of hunting scenes, from the palace of Assur-bani-pal, the horses and some of the wild asses have this motion. Some recent Hindu paintings also represent the horses' legs spread out scissor-wise. Why this movement is frequently represented in these arts, and rarely or not at all in other arts, is something of a puzzle!

The Africans, Australasians and Amerinds turn to humans more than to animals for motives, and in general do them about equally well. Exceptions are the heads on Old Mexican monoliths, and the animals in Benin bronzes, both of which are way beyond the level of most Amerind or African art.

Among the Europeans and the Asiatics, humans play the central role in art. In Greek art and indeed in all succeeding European arts, animals have a most

secondary position in quantity altho in quality they sometimes are excellent. The Chinese and the Japanese reach the highest mark both in their humans and their animals.

It is difficult to assign reasons for the preference which some races have for animals and others for humans, but the fact remains. And when the human figure reaches a fairly high level in any art, it seems to imply that the makers of that art have gone beyond the more primitive conditions of life into a more settled stage.

Landscape drawing or painting is almost unknown among primitive races. Landscape is really found only among the Europeans, the South Asiatics and the East Asiatics. This offers a curious problem about the racial development and environment of an artist. For the more primitive hunting peoples were surrounded by landscape, yet never noticed it in their art; whilst it was town dwelling agriculturalists who sought to jot down the natural forms, the rocks, the trees, and the waters, they saw but infrequently. That people living in cities turned to landscape may be partly due to a sort of reminiscent impulse towards primitive surroundings, just as people living in cities turn today towards forests and mountains to escape temporarily from the highly artificial conditions of modern life. Why primitive races paid so little attention to landscape is a matter worthy of serious psychological study. But at least it can be laid down already as an axiom that landscape art is a child of advanced social conditions and that it may be looked on to a certain extent as a gauge of the advance of a race towards a stationary condition of life.

The evolution of subject and pattern in decorative art is an intricate problem. Formerly it was believed rather generally that primitive men decorated in so called geometric patterns which had no relation to pictorial art; then the opinion grew that decorative art patterns were nothing but degenerate pictorial art. Probably there is truth in both views and it seems as if there are certainly two fountain heads for decorative art. And may be there is a third, namely accidental invention.

One of the sources of decorative art patterns is surely the lines and patterns formed by woven or plaited vegetable fibers and grasses in basketry work or in garments. A great many of the so called "geometric patterns" evolved naturally from the imitating or copying on substances like clay or stone or wood or skin, of various forms of basketry weaving, etc. Primitive peoples plait or weave all sorts of grasses and fibers into utensils and garments. These grasses form long lines, or zigzag lines, or squares, or rectangles, or lozenges, etc. When primitive races begin to decorate potteries or skin garments or teepees or even their own persons, apparently in many cases they do so instinctively with patterns similar to those the practice of weaving their grass or fiber utensils has taught them. Grasses and fibers rarely weave easily into circles, and it may be that this accounts for there being so many fewer "geometric" patterns in curved or circular lines than in straight or angular lines. Many of the decorations on potteries and skin garments, etc., in truth, seem to be nothing but a reduplication in another material of patterns evolved before in basketry work. The blackening of pots by fire might also,

possibly, give sometimes a suggestion for decorative patterns.

The other great source for decorative art patterns is naturalistic subjects. Sometimes decorative art is pictorial art used as a decoration, sometimes it is degenerate pictorial art. In myriads of objects, pots, rugs or what not, humans, animals, fishes, plants, etc., are used as subjects for decorations. Sometimes they are poor and crude in form and color from the standpoint of pictorial art, and yet they make good decorations. Such is the case, for instance, with much of the pottery from the southwestern United States. Nothing like what we would consider realistic pictures has been found in that locality. How then did and do the Pueblo people decorate so well? It seems as if the answer were a simple one. The Pueblo people had a certain art instinct and a certain sense of observation, sufficient to cause them to want to decorate their utensils and to induce them to look at natural objects. In their decorations, they made the best realistic drawings they knew how. Their decorative drawings are really pictorial to them. When decorating they were trying to draw the animals and plants as well as they could, and tho their results are inferior to Pleistokene, Bushmen or Arctic work, yet they are an attempt in the same direction. And as they happened also to have a strong decorative sense they succeeded in producing sometimes some most artistic and original decorative pictorial work.

But, in the majority of cases, the attempt to portray humans or animals or plants on pots and cloaks promptly runs down hill. *Facilis descensus Averno.* One artist draws or paints humans or animals or flowers as

well as he can; another artist copies these drawings, in doing which he is sure to leave out or alter some parts; a third artist does the same with the second set; and this process continues until degenerate decorative patterns are evolved which become fixed and conventionalized. And so unlike to the object in nature they were originally intended to represent do these patterns sometimes become, that their origin can be traced only by searching backwards most carefully.

Not infrequently it is difficult to tell whether conventional decorative patterns are degenerate pictorial art or imitative basketry patterns. From the Guianas and Venezuela, for instance, there are some simple but pretty decorative patterns on some modern baskets and jars.* If these were suggested by and intended to represent certain animals and plants, they certainly do so most imperfectly. Moreover there is nothing to show that these patterns are degenerate pictorial art, for there is absolutely nothing like pictures in eastern South America. There are in fact many cases where careful inspection alone will not reveal the origin of decorative patterns and this can be obtained, perhaps, only by much questioning of the makers. An instance of this is the cross found in some South American art. Some rather fantastic explanations have been made about this, but it seems to be nothing but a representation of some of the markings on certain reptiles. An analogous case is the art of Mitla. I have heard American tourists claim that Mitla art was wholly different from other Mexican art. The pattern, of course, is different, but the motive, namely the diamond back rattlesnake, is identical. Only from this motive,

* Harv. Univ. P. Mus.

the Mitla people evolved a pretty decoration, and the other Mexicans a repulsive one.

There is possibly a third source from which some decorative art may spring, namely invention. Take a pencil and make some curvilinear or rectilinear line on paper. Repeat this line in various ways. Some sort of pattern will presently evolve almost accidentally. This may be ugly and therefore useless as a decoration, but it may be pretty and therefore appropriate as a decoration. I doubt whether much decoration has been invented thus but it certainly might be, and I am inclined to think that some decoration is due to invention and has not sprung from any pictorial motive or any basketry pattern whatever. Decorations of this kind might be termed invented, accidental decorations.

There is one cause, not often recognized, which may have something to do with the start of decorative art, and that is the desire to fix the ownership of an object. It seems indeed not unlikely that some of the patterns or marks on potteries and utensils are property marks, somewhat of the nature of totems, placed on them for much the same reason that we label trunks with our names.*

Writing and everything connected with it, letters, alphabet, handwriting, printing, is an evolution from art. Writing in all known cases, possibly among the Azilien Pleistokenes, almost certainly among the Egyptians, Cretans, Chinese and Amerinds, started as pictorial writing; that is to say rough, elementary drawings were used as symbols, and gradually degenerated or evolved into letters and writing. But the beginnings of writing apparently are drawings, and we can safely say that art antedates anything like an alphabet or handwriting.

* Christopher Wren: *Aboriginal Pottery*, page 26.

CHAPTER XIX.

LOCAL AND INTRUSIVE ARTS. AUTOCHTHONOUS ARTS. MOVEMENTS OF ART. GRADATION IN ART.

An important problem in comparative art is whether art arose in one spot and spread thence over the world, or whether it arose in many spots. To formulate this point more fully one might express it in the form of questions like these: Is art one or are there several arts? Did all art spread from one starting point, or did it grow up in a number of spots? Is there one fountain head for the whole of art, or are there many independent centers of dispersal? Is art autochthonous in only one spot and intrusive everywhere else, or is it locally autochthonous in many places? These questions present fairly clearly some of the most intricate problems of comparative art, and altho it is impossible to answer them categorically, yet by examining accessible data one can reason out certain theories about them.

In considering the intricate problems touched on in this chapter, it must be remembered that before the days of railroads and steamers, any movement of art took place under different conditions from present ones. An art was affected by the environment under which it grew up, it was affected by the arts of places immediately round it, and in turn it affected them. There was give and take all round, but it was a nearby, long drawn out process. The spread of any art was slow and its influence could not carry far rapidly.

The questions formulated in the first paragraph of this chapter involve considerations in several lines, for

they really cover the birth, life, movements, history, geography and death of arts. Examination must be made of local or autochthonous art; of historical and geographical movements of art and of geographical barriers to art; and of gradations in art. These must all be considered separately and inferences drawn from them as a whole. And as far as I can judge at present from the data, art may be autochthonous and local, or it may be intrusive.

Necessity undoubtedly forced men in different parts of the world to invent certain similar objects and implements of mechanical art. Jars for holding liquids, for instance, must have suggested themselves, on account of their purpose, to various persons, and have developed independently, thru the needs of their makers, in widely distant localities. Many similar useful objects are found in places a long ways apart which could not possibly have been obtained by either of the makers from the other, and which therefore must have been invented in those places. For instance the boomerang of the Australians is almost the same implement as the patchoku of the Mokis, and the patu-patu of New Zealand is duplicated in Colorado. There could not have been direct intercourse in either of these cases and therefore the only solution of these resemblances is that these implements, thru their own merits in filling some necessity, were invented independently.

With the decorations on such objects and still more with works of art pure and simple we strike a somewhat different problem. For decoration, sculpture and painting proceed from feeling, not from necessity. They come from an artistic impulse to fashion something the maker likes to look at, not from the exigencies of life

driving the maker to fashion something he needs. The Greeks, for instance, had pottery jars. So had the Hopi-Moki. As a rule, the Greeks and the Hopi-Moki decorated their jars with black lines, but they both in certain cases decorated with black, red and white. We can accept as fairly certain that Greek jars and Hopi-Moki jars were invented independently, but how about the decorations. The forms and motives of the decorations are different. They certainly tend to show a different artistic impulse in the makers, and that the Greeks belonged to a different artistic family from the Hopi-Moki.

That the art of almost every district of the world has an individuality of its own is noticeable. This individuality makes every art distinct from every other art, even tho it closely resembles the art from many surrounding localities and perhaps also some art from distant localities. Just as it is possible to tell the work of every great master painter by his individual quality, so it is almost always possible to tell rather closely where any art comes from. This seems to point to art being largely local and native in a great many spots. Widely extended arts, such as Chinese art or Amerind art, however, may have sprung up over quite a large territory, but nevertheless have sprung up in very similar forms owing to the personality of the race cropping out. It is conceivable that Amerind art may have started from a number of points, rather than to have spread from one single starting point.

In many cases however it is difficult to tell whether art is native in its habitat or whether it came there from some other place. As a typical example of this

difficulty one might take Zimbabwe art, about which authorities are divided. Some explorers of Zimbabwe claim the art as local, others claim it is intrusive and there are evidences pro and con.

There are undoubtedly some arts fairly close together which are probably of practically separate growth. West Asiatic art, Egyptian art, and Cretan art, for instance, whilst showing certain resemblances which may to some extent be accounted for by the intercourse resulting from propinquity, also show enough differences to warrant the opinion that they each flowed from one separate fountain head rather than that they evolved as different branches of the same stock.

That similarities in arts at great distances apart do not necessarily imply any other common origin than the universal art impulse, may be inferred from certain extremely primitive pottery statuettes, which resemble the little figures which some European children knead out of bread crumbs. Some of these statuettes from Greece,* some from Cyprus,† some from the Huichols‡ and a Japanese prehistoric terra cotta horse,§ belong to this class. The artistic resemblance is absolute. If these statuettes were placed side by side it would be impossible for any art expert to tell where they came from or to differentiate them. Now there can be no descent nor intrusive influence in these statuettes. It can be nothing but the inborn art instinct just budding which produces such similar results at such distances

* Met. Mus. N. Y.
† Met. Mus. N. Y.
‡ Amer. Mus. Nat. Hist.
§ Met. Mus. N. Y.

apart. It seems as if these statuettes implied the birth of art as an independent development in a number of places.

Every art is apparently more or less local, even if that locality is held to extend over a whole continent. Amerind art is local to America, Melanesian art to Melanesia, Negro art to Africa, etc. Art is sometimes strongest in one center, as for instance Greek art is purest in Greece, but sometimes art is about equally strong over a large area. Polynesian art, for example, altho varying somewhat in each archipelago, is nearly the same thruout Polynesia. To show how local an art can be, one might instance the beautiful coiled basketry trays or "poata" from the pueblos of Miconinovi and Oraibi. These trays are not only different in their respective pueblos, but they are unlike exactly any other basketry in the world, and therefore they must be a local invention. One might also instance the starvation statuettes from Easter Island, those where the abdomen falls in, as sculpture which is *sui generis* and a local invention.

Art, in fact, is usually so local and so related to surrounding arts, that it may be laid down almost as an axiom, that propinquity causes and shows art resemblances and that distance or separation causes and shows art differences. Art, in any given spot of the world, generally resembles more closely the art immediately near it than it does the art far away from it. The art of Peru resembles the art of Yucatan, and this resembles the art of Arizona more closely than either of them resembles any African art. The natural inference from this is that: if nearby arts resemble one another, they are related; if distant arts resemble one another,

they may be related but there is less likelihood of it. And hence if distant arts have resemblances to each other, as for instance Pleistokene art, Bushman art, and Arctic art, whilst they may be related, nevertheless the chances are greater that they are of separate growth and that there is a different autochthonous origin for each, than if they were close together.

When one considers how many decidedly locally individual arts there are, it seems as if there must have been multiple centers of creation. Art must have been a genuine autochthonous growth among the Pleistokenes. Without laying down any dictum that it was entirely autochthonous anywheres else, it would seem as if it must have been of native growth among the Sumerians, the Egyptians, the Egeans, the Hindus, the Chinese, the Bushmen, the Arctics, the Africans, the Australasians, the Amerinds. Art may not have been entirely autochthonous in all these cases, and it may have been autochthonous in other cases than these, but it seems probable that art started practically independently in a number of places, and that there are some eleven or more great racial arts, each with more or less numerous subdivisions, rather than one single homogeneous art. But all these arts proceed from the same art instinct and art impulse, and in that sense therefore, art is one.

I may be wrong in my opinion, but the more I compare the various arts, the more local do they seem to me. Art seems to grow in many centers, that is people in any given locality, when uninfluenced by others, are apt to develop certain original forms of purely local art, which, however, are branches of the art of their own race and are not widely differentiated from it. In the case of arts such as Mayan art or

even Zimbabwe art, in the absence of other evidence I should incline to the opinion that they grew up on the spot in answer to the local art impulse, and did not come to their abode from without. In almost all the arts, it is impossible to specify exactly when, where or how they started: possibly, however, it was in a number of places thruout their habitat. Difficult as these problems are, my own belief is, that unless the intrusive connection of an art can be clearly and definitely traced, the balance of probability is that art is local rather than intrusive.

Nevertheless it is a fact that the greater arts filtered gradually over larger and larger spaces. Whether they started in one spot or in many, some of the great arts certainly spread from their starting points and descended or traveled to other races than their inventors: in some cases they went half way round the globe. There are indeed two movements among the arts; a historical movement, which is vertical, in time; a geographical movement, which is horizontal, in space.

In examining into the undoubtedly genuine historical and geographical movements of various arts, it is well, however, to be on one's guard and not to be carried away beyond the bounds of plausibility. As an example, let us see where a too firm belief in intrusive art may land us. Take Mayan art. It has been argued that Mayan art comes from the Hindu Buddhistic art of Boro-Buddur.* It has also been argued that Hindu art sprang from Greek art.† If we add these two opinions together, we reach logically the conclusion that the frightful Mayan skulls and snakes are the direct

* Arnold, C., and Frost, F. J. T.: *The American Egypt*, 1909.

† Theodore Duret: *Critiques d' Avant Garde.*

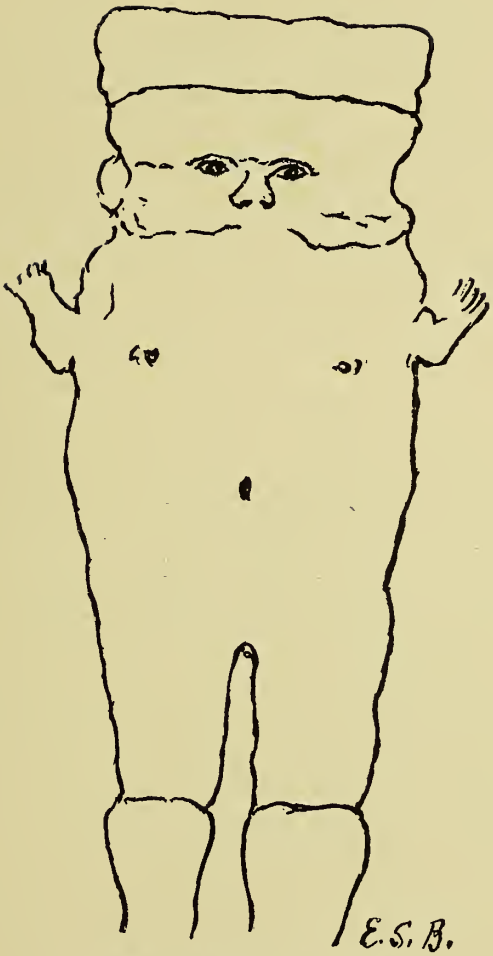

FIG. 26. Prehistoric pottery jar, Peru.

descendants of the Hermes of Praxiteles and the Victory of Samothrace. Is not this a *reductio ad absurdum et horrendum?* Incidentally, in mentioning the "Victory," it may be permitted to suggest how admirably that beautiful fragment, with the head gone, the arms smashed, and generally "busted," does typify "a famous victory."

Historical art evidence shows that art appears in certain places and then dies out. Pleistokene art, Sumerian art, Assyrian art, Egyptian art, Zimbabwe art, Mayan art, each had its birth, life and death. As an example, take Egean art. Some six thousand years ago or thereabouts, an art developed in Crete and Greece. As far as can be gathered from the limited, imperfect sets of specimens now accessible in museums, this art does not quite resemble any other. There doubtless were ideas brought to Crete, the lost Atlantis, from Egypt and Asia Minor. Nevertheless Egean art is a European art, not a West Asiatic nor an Egyptian art. While we cannot say at present that Egean art is a direct descendant of Pleistokene art, we can say that it is the ancestor of Greek art and the forerunner of American art. The logical conclusion is that it was born among the natives of Crete and Greece and was not imported from elsewhere. This can not perhaps as yet be laid down as a positive fact: it can only be said that the balance of probabilities is that it is so.

Not only does art grow up in certain places and then die out, but it sometimes repeats the process, possibly several times. This is notably the case in Egypt where, according to Dr. Flinders Petrie,* art has

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* *The Revolutions of Civilization*, 1911.

gone through no less than eight successive periods during the past seven thousand years. The last wave of art in Egypt was Arab, the preceding wave was Greco-Roman, and both were clearly intrusive arts, differing fundamentally from Egyptian art. But, altho some extraneous influences doubtless came in from Crete and from western Asia, the earlier periods were true Egyptian, and show that Egyptian art was born, matured, went into decrepitude, and sprouted afresh in consecutive cycles. That is to say the original Egyptian art was a local art which kept rising and falling until finally it was superseded by the art of invading conquering races who put their heel on the neck of the subjugated Egyptians.

Japanese prints are another striking instance of an art which started, grew up, matured and faded away in its own habitat. The principles of design, line, color, etc., in these prints were all taken directly from Japanese painting, but the printing processes in color were new. Japanese prints went thru a regular cycle between about 1670 A. D. and 1868 A. D. This cycle is not unlike the *Vorspiel* of Lohengrin, so aptly described by Berlioz as a *chef d'œuvre*. It starts piano, then goes up crescendo to a great forte, then dies away piano. It began with the black and white work in long sweeping calligraphic lines of Moronobu, Kiyonobu and others; evolved, with Harunobo and Koriusai among the leaders, into two and three color prints; then developed into the polychrome prints of many such great designers as Utamaro, Toyokuni I., Kiyonaga and Kuniyoshi, reaching its highest point perhaps in the startling heads of Sharaku; finally it passed into the more three dimensional landscapes and the more broken picturesque lines

and cruder colors of Hokusai and the two Hiroshiges. After this, this beautiful local art temporarily died out. At the present time a new cycle has been started and may be it will mature. But it will be a different crop from the former one. For the old Nippon, the life, the customs, the costumes, that is the inspirations both internal and external, have gone.

As an instance of an art movement in time and space, that is as a historical-geographical movement in art, take the art of Europe after Neolithic times. Without saying that art grew up in Crete and Greece absolutely of its own accord, yet Egean art certainly mainly originated there, and it is one of the two most vital lineal ancestors of European art. Greek art is surely a descendant, by renascence, of Cretan-Mykenian art. The art of the Latin races was derived mainly from that of Greece. This modified Greek art, under Roman domination, was carried into North Africa, Syria, Gaul, Britain, Germany and Spain. Roman art was superseded by Byzantine art which spread over most of Europe and in a modified form is still found in Russia. From Byzantine art there sprang in the early Middle Ages in Italy, France and the Low Countries another living art, Gothic art, which was largely a genuine racial rebirth of White Mediterranean race art. Still later many artists turned to Greece and Rome for their inspiration and grafted on Gothic art much of the art culture of Greece, so that even today the sculpture of Greece stands to a great extent as the foundation of modern European and American sculpture.

Colored tiles also afford an interesting example of historical-geographical movement in art. Tile making undoubtedly goes back to Sumeria and early Egypt. It

was a very early industry in China, to which it may or may not have come from western Asia. It remained over in Assyria and Persia. It was inherited by the Arabs, and brought by them from Egypt and Arabia in their conquest of North Africa and Spain. And from the Moors of southern Spain the Spaniards learnt how to make tiles. Now the Dutch have long been and still are amongst the best makers of colored tiles. It is claimed by some persons that the Dutch got their taste for tiles from the Chinese, with whom they were trading already in the seventeenth century A. D. It seems quite as likely, however, that the Dutch learnt this art from the Spaniards in the times when Charles the Fifth was their ruling sovereign. At any rate, before the American Revolution, Hollanders and Germans brought the methods of manufacturing colored tiles to Pennsylvania, where this art has now been revived. That is to say, tile making, starting from its fountain heads in Babylonia, Egypt and China, has traveled and spread thence over a great part of the civilized world.

Sometimes two or more arts have succeeded each other in one spot. Thus Egyptian art entirely died out and first Greco-Roman then Arab art wholly superseded it. Australasian art and Amerind art are both, unfortunately, on their last legs, and are vanishing before European art. That is to say, the art of one race in any locality may in time completely disappear before the art of another race in the same locality. In the case of the Australasian and Amerind arts they have not so much died out, as been killed.

For an instance of the geographical spread of art, take Arab art. This arose probably first in Arabia and Egypt. Then as the Arabs went west and east, thru

North Africa into Spain, and thru Persia into Hindustan, they took their art with them together with their religion among the conquered peoples. With the driving back of the Arabs to their own lands, the limits of Arab art, after having once half encircled the globe, grew less and today its only vitality is in lands where Muhammeddanism still holds sway. It has left no descendants to spring anew from its roots, altho on account of certain beauties, faint imitations sometimes appear in other lands.

To some extent, physical geography has had an effect on art in helping or hindering it in moving from place to place. Oceans, mountains, deserts, have in some cases acted as barriers to art expansion. In all such cases, however, natural obstructions have acted on art because they have acted as obstructions to men. Where races have gone and taken their commerce with them they have also taken their art. Apparently the only absolute obstacle to art before the time of the Vikings was the Atlantic Ocean, and it seems entirely correct to call the Atlantic Ocean the boundary line of art. Art started at the Atlantic Ocean in Pleistokene times: art stopped at the Atlantic Ocean in historic Amerind times. Art crossed the Northern Pacific Ocean on its eastward journey: art never crossed the Atlantic Ocean before the Vikings. Twelve years ago I felt doubtful of this, but much examination of many specimens has gradually led me to feel that the evidences are overwhelming that the Atlantic was an impassable barrier to art until the White race began to explore and to colonize.

An exceedingly interesting point in comparative art, and one which, I believe, has not been seen as yet by either ethnologist or art critic, is that the rebirths of art chronologically, except possibly in one instance, in

space are eastward. The oldest art known is the Pleistokene art from the Acheuléen strata of France and England. This may easily be more than 100,000 years old. The later Pleistokene art of Western Europe may be perhaps somewheres between 50,000 to 15,000 years old. The next oldest art centers known, are Crete, Egypt, and the Euphrates valley, where art has been traced back some 7,000 years. To the eastward again, we come to the great art center of China, where Chinese historic or legendary evidences points to art dating back some 5,000 years. Further east we come to Australasia and to America, where there is no evidence showing that there is any art more than 5,000 years old, except the one drawing found at Vero, Florida,* which may be Pleistokene, and which therefore may be many thousand years old. But the status of this drawing is still too uncertain for scientific deduction to be made safely from it. We are not speaking here of what may have taken place, for some arts may be older than we now have any idea of. We are only estimating roughly the dates, from such specimens and historical data as are now accessible; and these estimates may need revision at any minute, in the light of fresh discoveries.

It must not be understood, however, that all art has invariably spread from west to east. Sometimes, as with Arab art, the move has been westward as well as eastward, or, as with Egean art, the move has been westward. And it may be noted here that the bull fight has followed much the same line as Egean art. It appears first in Crete, in legend as the Minotaur, then it revived in Italy, France, Portugal and Spain, from which it crossed the Atlantic to Peru and Mexico.

* Fig. 24.

The trend of art eastward in time means that as far as we know art appears first in central western Europe; then in Egypt, Crete and the Euphrates valley; then in eastern Asia, southern Asia and America; and last in Africa and Australasia. It may be that art is older than we know in some of these places, but our knowledge is still too limited to formulate more than preliminary conclusions.

And in this move of art from west to east, from Great Britain and France to Labrador, there is a fact of the greatest importance, which so far as I know, except for a few lines in *Comparative Art* has never been discussed seriously as yet. This is gradation. Art gradates everywhere, in space and in time. There are no sharp demarkations, no hard and fast boundaries. Thruout the whole world there is a distinct gradation in art. The arts of neighboring places, at about the same time, even if they belong to different races, often show resemblances; they seem to slide into each other more or less as the result of propinquity. For instance Egyptian and Babylonian arts show resemblances; Hindu and Chinese arts gradate into each other in Nepal, Tibet and Burma; Australasian art characteristics appear to some extent in eastern Asia, Japan, and Alaska; West North Amerind art is in close touch with Mexican art, etc. In brief, all arts gradate into those near by, that is there is a sideways geographical movement in art.

There is also a gradation in many arts, from those before or into those after them, consecutively in time; that is there is often a historical gradation in art. For an instance, we may cite Egean, Greek, Roman, Byzantine, Gothic, and Modern European art.

In any one locality at any one period of its his-

tory a certain type of art predominates. This may change as the centuries roll by and even several times, but it is not cataclysmically. An art is not wiped out in any spot by an art-quake, unless its makers are wiped out, as apparently happened in Crete-Atlantis. Art sometimes dies out and is gradually superseded by another art. But as long as its own makers survive it dies hard. The racial art instinct keeps it alive. Equally at any one time, you do not find any one art absolutely dwelling in only one locality. It radiates all around. There is a transitional belt. At one and the same time there may be and usually there are great differences between the arts of two distant localities, but between these two, arts may be said to gradate the one into the other: that is starting from either end, art keeps decreasing in resemblance from the art at that end, until it does not look in the least like it. This is again one of those facts which can only be stated in general terms.

If there is any one set of facts which shows beyond all others that there are several arts, it is that the peoples of Europe made naturalistic art; the peoples of Asia, naturalistic and decorative art; the peoples of Africa, Australasia and America, decorative art. If there is any one set of facts which shows that art is one, it is gradation. And if we look on Europe as the geographical hub, we find consecutive gradation along big lines to the tire in Africa, Australasia and America. And this gradation of art, geographically sideways and historically downwards, is important, because, altho there are many local arts which show individuality and separateness, yet the gradation of art points to the oneness of art as a whole.

According to the evidences of the fine arts also, as far as now known, in prehistoric and historic time, art started in Europe and moved or was recreated to the eastward and to the southward. And it is a point of great ethnological significance unnoticed apparently so far. For some anthropologists have held and doubtless still hold that man came from a sunken continent, the so called Lemuria, near Java and beyond, and that he spread from Lemuria to Asia, Europe, Africa and America, by a fan shaped migration. But art contradicts almost directly this anthropological theory that man came and spread from Lemuria, for art develops in a contrary direction. Again other anthropologists claim that man spread from Central Asia into Europe, Africa, Australasia and America. But while art does not contradict this theory as directly as it does the Lemurian theory, it distinctly contradicts it in regard to the spread of man from Asia into Europe. In art the hub is in Europe; and art moved along the spokes into Asia, Africa, Australasia and America.

FIG. 27. Wooden figure. Karaja tribe, Brazil.

CHAPTER XX.

ART AND RELIGION.

The various beliefs in and worships of higher powers, of the supernatural, the superphysical, the occult, the unknown, the unseen, the mysterious, by different races, are dignified by their believers and their worshipers under the name of religion, and are sneered at by their unbelievers under the name of superstition. In this book the term "religion" is used to designate and must be understood to include all beliefs, faiths and worships, Heathen and Pagan, Christian, Buddhist, Muhammedan, Zoroastrian, Shinto and others, of all peoples past and present, in all parts of the world.

The relations of art and religion need especial consideration in comparative art, because many ethnologists and art critics at present appear to put the cart before the horse in regard to the effect of religion on art. Some of them at any rate seem to be of the opinion that religious beliefs are fundamental in the making of an artist; that great art flourishes only when religious belief is also swaying a race; and that the sculptures of primitive peoples are invariably idols. These views seem to me to be wrong, and often to lead to misconceptions about the art of many races of men.

The relations of the various beliefs, faiths and worships to art are identical in kind if not in degree. That they have had wide reaching effects on the fine arts is unquestionable. But they have not affected them in the least in the way ethnologists, art critics and the laity

think they have. Religion has affected art in one point and one point only and that is subject. And it has affected subject thru patronage. Religion says "I want an art work of a certain subject, and I will pay you hard cash for it" and the artist answers "I am poor and must make the pot boil; and I will paint you a picture of any old subject if you will hand me enough filthy lucre!" This crude statement lacks literary elegance, but it covers perfectly the business relations of art and religion.

Religious beliefs or faiths are certainly not fundamental in the make up of an artist. This is proved thru the simple fact that artistic children scribble off pictures long before they have any religious ideas whatever. The artists who turn to religious subjects do so when they have left the childish age, when they are at least somewhat grown up. They may be still young when they begin to produce pictures of religious concepts, when they first attempt to make beliefs in concrete form visible to others, but they are no longer children. Children draw houses, or horses, or other things they have seen: they do not draw saints.

Religious pictures are subject pictures: they are not motive pictures: they do not spring from something the artist himself has seen. It is not the external world which moves the artist, it is not nature which appeals to his esthetic side to paint religious pictures: that is it is not the fundamental mainspring of art which is acting on him. Artists paint or sculpt because they have the glyptic art sense and the desire to make pretty things: the two forces which are ahead of all others in impelling the artist. Religious beliefs are ideas: they are not visible to the eye: they do not

spring from vision. Ideas are most suitably expressed in the spoken or written word. And therefore it is that all great religious teachers and reformers, and also all the lesser lights of all sects and denominations, turned to oratory or to writing, not to sculpture or to painting, to carry out their mission. And if the religious beliefs of artists were more overpowering than their esthetic sense, they would do likewise.

Religious pictures are really illustrations: they are illustrations of a subject which the artist never has seen. Usually the artist receives his subject as an order: that is it is a business transaction. (Ten per-cent off for cash. Artists, like other human beings, must eat.) He thinks out the most picturesque arrangement he can, in other words he tries to see a picture in the subject ordered, but he also has to follow the recognized conventions of that particular subject. Sometimes he succeeds, sometimes he does not, but in all cases the picture is a composition following to some extent a formula. This is tantamount to saying that it is patronage which prompts artists to execute works of religious art. And among the various forms of patronage there is none of greater importance to art than religious patronage. For if there is a ruling church, and if this wants works of art, artists naturally paint or sculpt them for the sake of their livelihood.

That religion is a patronage force in art can be exemplified by comparing the development of one art, say modern European art, in different countries. In Spain, for instance, in the last three centuries, altho we find some fine naturalism with Velasquez, Goya and Fortuny as the great masters, the chief output of art was the religious painting done for churches and

convents. Among its leaders were Murillo, Ribera and Zurbaran. And the simple reason these artists made their living by painting and sculpting crucifixions and madonnas and saints was because the ruling church in Spain not only admitted paintings and sculptures to its buildings, but paid to have them. The religious pictures and sculptures of Spain, in studio English, are simply potboilers.

The same thing may be said of Italian art, with the exception perhaps of some Venetian art. From the Pisanos and Cimabue, down to Tiepolo at least, the artists sculpted and painted principally religious subjects, for the same reason as in Spain, namely that the church paid for their work.

A not quite similar example is furnished by the art of Greece. The Greeks built beautiful temples and adorned them with beautiful sculptures. And their nude and draped figures they called Zeus and Hermes and Aphrodite and Psyche. But these can be called by any other name and remain perfect results of art expression in sculptural form. For the human form was a motive, not a subject to the Greeks. There is nothing religious or irreligious in the figure of a nude human, but there are the strongest sculptural and pictorial possibilities. And the Greeks, with as refined a sense of form as was ever possessed by humans, seized on these sculptural possibilities and made their immortal art.

In Holland, on the contrary, in the seventeenth century A. D., there was a very different status for the fine arts. Not only did the ruling church in Holland not pay for pictures or sculptures, but it did not tolerate them in its buildings, and the zeal of its adherents

went so far that, if I am not mistaken, in some cases these iconoclasts smashed the works of art that had come down to them from earlier times. The artists therefore naturally turned in other directions for patronage thru which to boil the pot, to portraiture, to genre, to animal pictures, to landscape, and their output, both in quality and quantity, was of such a character that the seventeenth century in Holland must be looked on as one of the great art epochs of all times. And this great Dutch art, the art of Rembrandt, Hals, Van der Helst, de Hooge, Potter, Cuyp, Metzu, Vermeer, Hobbema, Ruysdael, was not inspired by religion at all. It was inspired by the love of some men for drawing and painting, and it was influenced from the potboiling standpoint by the *bourgeois* element of its patrons into painting the draped people and the home life they saw around them.

Perhaps the most pertinent example of all which can be cited to show that art is not the child of religion is the European-American art of the nineteenth and twentieth centuries. Can anyone contend that this is based on religion? Look at its leaders in sculpture, in painting, and in architecture. Constable, Turner, Delacroix, Ingres, Corot, Manet, Bargue, Rude, Carpeaux, Rodin, Meryon, Böcklin, Fortuny, Gilbert Stuart, Winslow Homer, Eakins: there are hundreds of dead and living artists who are great in sculpture or painting, but not of religious subjects. Architects no longer expend their efforts on cathedrals: it is skyscrapers and railroad stations on which they strive: naturally enough, since it is no longer the church which spreads the butter on their bread.

That religion in art is a patronage force, can be

seen in some cases in the work of individual artists. Take Rubens, for instance. Among his best pictures are his portraits of himself, of his master and wife,* of draped Isabel Brandt, and nude Helène Fourment. To order, that is as potboilers, he painted the series of the wedding of Henry IV and Marie de Medicis in the Louvre. To order also, he painted numerous pictures of religious subjects, of which the splendid "Descent from the Cross" at Antwerp is perhaps the most famous. Can anyone maintain that it was religion which inspired Rubens? If so, let them compare his works, and they will find his portraits, or his nude ladies, or his suffering saints, all painted and handled in the same way. When he had a chance of raking in an honest penny he simply did so.

The fact that many of the best artists, figure, animal and landscape men, have never shown the slightest sign of religious expression in their works is one of the most patent proofs that religion is not the original underlying force in art. Nevertheless a number of artists have been sufficiently at one with their religious beliefs to devote their lives to illustrating them. And it is those men who have produced perhaps the sweetest and most charming works of religious art. Among such real believers Giotto and Fra Angelico stand out as most perfect examples. And the one at Assisi and the other at Florence, have left us those naive and exquisite evidences of things not seen which are unsurpassed in art.

Among primitive races the relations between art and religion are almost identical with those among advanced

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* Boston Mus. F. A. 1911.

races. That it is the elementary art instinct, not a mystical train of thought, which is primarily responsible for the conception in the concrete of sculptural, pictorial and decorative art objects among primitive races, can be inferred to some extent from the art of artistic European children. Anyone can find in his own circle some young children who like to draw pictures, and can find further that they always work from their immature unconscious observation of nature, unbiased and unhampered by any philosophical or religious ideas whatever. Now primitive peoples are in many ways like children, sufficiently so at any rate as to make it certain that their art comes from the same source as children's art, namely the nascent esthetic sense, undisturbed by extraneous ideals.

It is frequently accepted, however, as a rule without any real examination of the matter, that the art of primitive races is based on religion. This is shown by the fact that almost all writers, whether in scientific works, or books of travel, or novels, speak of any sculpted humans by primitive peoples as idols. Whether they mention Negro or Maori carvings, or Inca potteries, or even Hindu Buddhas, the word "idol" pops in immediately. This idea that the sculptures of humans by Yellow or Brown or Black races are inevitably idols is doubtless due to thoughtlessness, but at any rate it is universal among the European nations, and their feeling is well expressed in the lines of Bishop Heber "the heathen in his blindness, bows down to wood and stone." It is probable that, misled by this notion, missionaries, who naturally delve into the religious ideas of primitive peoples while as a rule neglecting their arts, foist on to primitive art all sorts of meanings of which the poor primitive artists were quite innocent.

But since much and usually the best art has no mystical significance, it is all wrong for the Europeans to blindly label and frequently libel all figures made by non European races as idols. If writers would drop the reckless use of the term "idol" and substitute therefore the term "doll," often they would approximate more nearly to the truth. The best commentary on this subject I know of is the inscription attached to an early Greek grotesque terra cotta statuette in the Boston Museum of Fine Arts. Years ago someone labelled this particular figurine "doll or idol," and the label has remained as an unconscious recognition of the fact that many so called idols are nothing of the kind, but are really dolls, that is figures made to amuse small or grown up chidren, and also of the fact that the mystical significance attributed to the dolls is often a pure assumption, based on nothing but imagination.

Some primitive sculptures, indeed a good many of them, however, are objects of veneration or worship, and these may be called idols. But one should be sure of this before damning them thus with contemptuous intolerance. And there is one way by which to tell, with some probability of accuracy, whether a primitive human figure should be looked on as a doll or an idol. If a figurine is somewhat unique, if it is somewhat unlike other figurines, if it has some sculptural and realistic traits, if it is not one of many with identical traits, there is likelihood that it is an attempt at art pure and simple, based on nature as taken in thru the sense of vision, and if badly done, it may be termed a doll. But if a figurine is one of a class, if there are many figurines similar in pose, in the parts indicated or laid on as ornaments, and especially if this class of figurine is found

over a large extent of country, then there is some probability that this figurine is symbolic, that it was intended to represent some mythical personage, that it may have been connected with some form of worship, and therefore there is some justification in speaking of it as an idol.

The White race is sometimes astute and sometimes it is purblind in art criticism. Greek sculptures, for instance, are seldom spoken of as idols, and this shows discernment. Nor is the term applied to sculptures or paintings in the edifices of any White race religious bodies, except with the intent of casting a slur on these. But this slur is handed out to primitive figurines with singular unanimity. Undoubtedly many primitive figurines are idols. But so are many figurines of advanced races. The anthropomorphic conception of deities is widespread, and art has been called on in many places to embody it in visible form.

Religion has done both harm and good to art. Some religions have handcuffed artists and curtailed art by frowning down on or by forbidding the use of certain motives. In Arab art, for instance, the human face and figure, the motives which appeal especially to most artists, were entirely excluded by Muhammed. Here therefore is a religion which restricts art tremendously, by simply not allowing the use of the most vital of all art motives.

Religions, because they are moneyed patrons of the fine arts, dictate subjects, and in their choice of subjects often they do not recognize the need of beauty in art, and to carry out the subject, too frequently alas the idea of beauty must be abandoned. Most of the horrors in art are religious horrors. In European art, blood, burnings, tortures of saints, crucifixions, are

favorite subjects. Personally I fail to see anything specially beautiful, or elevating, or moral, in a man being cooked on a gridiron, or in another man being stuck full of arrows. Among Tibetan and South Asiatic pictures, many are unpleasant representations of hell and devils. In India, there are all sorts of beastly statues, some with snakes around them. In Guatemala and Honduras, the priestly creeds in some way led to artists sculpting mainly snakes and skulls.

Religion casts also a most benumbing influence on art in that it is the great foster mother of conventionality. This can be seen in the religious arts of Europe, of Egypt, of western Asia, of southern Asia, of Central America, etc. Forms and subjects become stereotyped. The churches demand certain conventional subjects carried out in certain conventional ways, and art and artists invariably suffer in freshness and originality from a monotonous repetition of certain subjects. Liberty is just as important in art as in any other phase of existence, that is if there is to be the slightest individuality, advance, change, progress or improvement.

But in many ways religion has done good to art. It has done good principally thru its patronage, thru its demand bringing forth the artistic supply. The influence of religion on art has been largely commercial. Many an artist has earned his living and shaped his output because there were funds freely spent to carry out religious subjects. The Van Eycks, Memling, Murillo, and many other European painters; the builders of the Gothic cathedrals and those of the Egyptian temples; numerous Asiatic painters of Buddhist subjects; and many other artists of various races were helped and fostered by their church and their

religion. And many beautiful works of art have they left us which would certainly never have been produced had it not been for the needs and the determination of the various churches to make visible their creeds and their historic incidents. And as one thinks of all the wonderful art works which religious patronage has fostered, it certainly seems as if the good far surpassed the harm which religion has done to art.

CHAPTER XXI.

THE RANK OF ARTS.

In a consideration of the arts of the world there are certain points which thrust themselves to the fore. How many arts are there, what are their qualities, what resemblances and differences are there between them, are among the questions which demand priority of response. Certain other points hang back, and among the lingerers are how much better or worse is one art than another and what are the relative merits of all the arts? And while a student of comparative art would certainly like to know which are the best arts and which are the poorest arts and whether a definite rank can be assigned to the various arts thruout the world, it must be remembered that in any discussion about art "*de gustibus non est disputandum*" is always an important precept to bear in mind and in none is it more important than in an attempt to determine the relative rank of all the arts. For when all is said and done, art is a matter of taste.

How persons may feel about art may perhaps be hinted at by chance verdicts given on two occasions by educated Americans. One of these men, a director of one of our art museums, once said that if you saw something particularly hideous, a Japanese would be sure to admire it. The other man, a highly successful physician, on seeing a very pretty Japanese color print by Utamaro, pretended to feel quite ill and said the woman seemed to be smelling onions. Now these men, of course, would rank East Asiatic art as nowhere and

non existent. And while one might criticize them by saying that a cat can look at a king and a jackass can look at a picture but that he should not bray about it, yet their remarks tend to show that any attempt at assigning any relative rank to any art is at best only an individual opinion and one which could not be verified and which would certainly not be universally accepted.

Whatever lack of appreciation was shown in these criticisms of the poor yellow artists by superior (!) white critics, at any rate they had the merit of being genuine. And genuine criticism is rare. The majority of the public certainly does not criticize by an independent exercise of their faculties so much as by remembering what they have read or what they have been taught about art. In fact the Chinese proverb "pictures are mostly judged thru the ear" conveys an immense deal of truth about the average criticism.

According to a widely spread popular notion, art, to be good, must come up to a so called standard. About this supposed standard people, including artists, are most hazy: corner them and they cannot answer. And the reason is really very simple: there is no standard: the popular notion is a fallacy. And that there cannot be any fixed standard about art may be shown by an illustration. Good work and bad work have been produced in two dimensional arts and also in three dimensional arts. But how could any one gauge two dimensional art by three dimensional art canons. It cannot be done because they are different things.

The so called standards of art have certainly done much harm to European art for the past two hundred

years, by retarding its evolution, by conventionalizing it and by frequently keeping in poverty artists of merit. Exhibitions have been handed over to a so called jury composed of a dozen or so of artists who arbitrarily decided what should or should not be shown to the public. The matter was left to their preferences and their prejudices. The art works and even their makers must suit the jury: anything or anybody which did not please the jury was anathema. And hundreds of young and talented artists have suffered from this iniquitous foolishness. In the last century Delacroix, Millet, Corot, Rousseau, Manet, Monet, for instance, for years saw their works either rejected or skied by hostile older men.

There was an exhibition a few years ago in New York, which, for the first time in America, was based on the correct idea of exhibiting what artists are actually doing, good, bad and indifferent. This was the exhibition where the works of Cubists and Futurists appeared for the first time, and which may be remembered by a canvas entitled "Nude descending a staircase." In this exhibition the paintings were not required to come up to an artificial standard. And it was the first American exhibition, therefore, which was really fair. For when men are working to produce art works for their bread and butter, it is most unfair to prevent them from bringing out their works because certain other men do not approve of them. And moreover, anyone interested in art wants to know what actually is being done and not merely what comes up to the conventionalizing standard of academic uniformity. The breadth of feeling of artists about such a genuine innovation, however, was well expressed by a

well-known miniature painter, who said with savage emphasis of the Cubists and Futurists in that first exhibition "I should like to kill them all."

The taste of various races is so different, the taste of various individuals is so different, that perforce there are thousands upon thousands of opinions about art. It is rare for any two persons to agree thoroly about the merits of numerous works of art of one kind; it would be rarer still for two persons to agree thoroly about the relative merits of works of art of different kinds. In nothing more than in art is it true that "one man's meat is another man's poison." And when one thinks of the many races who have made art, Pleistokenes, Greeks, Egyptians, Hindus, Chinese, Australasians and others, and how varied those arts are, and how they evidently answer to the taste and suit the needs of their makers, it seems as if any fixing of the rank of arts is an impossible task.

To hazard some opinions, nevertheless. Of the Europeans and the East Asiatics, we can say that their mental attitude towards art, their way of looking at things and their technic are entirely different; and that these facts tend to prove that, as far as can be judged, European art and East Asiatic art are independent and autochthonous. But this does not help in the least towards ranking either of these great arts as a whole ahead of the other.

The Europeans and East Asiatics apparently should rank side by side as the greatest painters. Both these arts seek form. European art tends to light and shade; East Asiatic to color. The best works of each have some of the special qualities of the other. When European art is most imitative and realistic, it is rarely at its best.

When East Asiatic art is too unnaturalistic it sometimes becomes vapid. When either of these arts includes idealized form and color, as with Europeans the works of Rembrandt and Turner, and among East Asiatics the works of some of the Sung and Ming and of some Japanese painters, then we can only say that in both cases painting seems to have reached its topmost pinnacle.

The Greeks are, perhaps, the greatest sulptors. Their genius ran mainly to form and their art is based principally on the nude human figure idealized. Nevertheless when one thinks of the life and action of some East Asiatic sculptures, of the realism of the West Asiatic Goudeas in the Louvre, of the repose and dignity of some Egyptian statues, and of the sterling quality of some Modern European figures such as the "King Arthur" of Peter Visscher at Innsbrück, one hesitates about giving any dogmatic opinion based, after all, on individual taste.

The more one studies many arts also, the more does one's taste change and with it one's opinion of their relative merits. The more one studies the arts of primitive races, the more does one like at least some of their work. Some of the work of some of the primitive races is certainly better than some of the work of more advanced races. Some Pleistokene paintings surely have merits which, to our eyes, are lacking in some Egyptian paintings. Some African and Australasian decorations have color qualities not usually found in ordinary European decorations. In fact when it comes to assigning any relative rank to the arts of the world, it seems as if the most accurate statement is to say that it is impossible to do so.

Art might be compared to a great banquet replete

with rare viands and nectars to tickle the palate, each of which has its separate flavor. Oysters, mushroom soup, shad, broiled chicken, asparagus, terrapin, camembert, ice cream, coffee, Château Yquem, Roederer, White Rock, for instance, might be mentioned as dishes and drinks pleasing to some palates. One man might prefer rock fish and madeira: another turkey and claret: tastes about food differ! But how could anyone decide which individual preference was right? Some like one thing, some another! You cannot assign any definite rank to the various courses: you cannot say which is better and which is best. In the same way it seems as if art presented all the elements of a feast for the eye and the emotions. The personal taste, the environment, the training and other factors would affect the judgment of those looking at art, and if they judged honestly according to their preferences and expressed honestly their judgments, these would be endless in their number and variety. The rational opinion in regard to the rank of arts is that it is mainly optional.

CHAPTER XXII.

ART AND RACE.

MAN is the only animal who has sculpted or painted, and this is one of the traits differentiating him from other animals and putting him in a separate class. The sculptures and paintings made by man shed a great deal of light on his evolution, his ancestors, his history, his relationships, and his divisions into races. The earliest remaining sculptures and pictures especially reveal a great deal about time in the evolution of man. No one can say how long it took to evolve man, because geology, paleontology and prehistoric ethnology, at best, can give us only relative times: they cannot tell the definite number of years. Comparative art equally can not give definite dates, but it can and does tell that long, long ago men endowed with great art faculties lived in south central Europe. The direct evidence proves that by the middle Pleistokene at least some men already had developed intelligence, and it may therefrom safely be asserted that the time during which man became perfected was an extremely long one.

There is nothing in art, however, to show that man was ever less a man than he is now. For we know that the earliest sculptures and paintings which have come down to us were made when man was already full fledged, because there are stone implements and fossil human bones long antedating any art works. Sculptures and paintings therefore do not tell the whole story of man. They do not tell whether all men evolved or descended from one common ances-

tor in some definite locality, or whether men evolved and descended from different ancestors in different localities. Indeed already it may be said with something like finality that art comes too late in the history of man to reveal a great deal about the origin of man. But it does reveal a tremendous amount about the development of man.

Art tells us many things about the psychic traits of men in various parts of the world and it can assuredly tell us many more about racial affiliations. Yet altho we are still much in the dark about these, so far the evidences of art have been consulted scarcely at all to see what light they can shed on race. Some of the points to be considered are as follows: Is art racial? Do the great arts correspond with the great races? Does art point to one or to several original races? Does similarity or difference in art imply similarity or difference in race? Or to put the matter in a still more general form, what does art tell us of the evolution, ancestry and relationships of mankind?

In the first place what do we mean by race? It is accepted now, from the evidences of geology and of paleontology, that the earliest types of life on the planet were of a low order and that with successive geological epochs higher types appeared. It is probably also accepted now, from the evidence of comparative anatomy, that the structure and organs of man and of the apes are identical and that the various races of today are related to altho not descended from the apes. Beyond this point authorities vary and there is much difference of opinion and many theories about race. It does not seem in the least agreed upon whether the races of today all come from one stock or whether they

descend from several stocks. In fact, not only is the origin of races unknown, but the number of races is uncertain, and moreover nobody can aught but guess where the various races came from.

Several ways of grouping and dividing mankind have been devised by scientists. Some have divided men according to nationality. Others have divided men according to language. And undoubtedly there are nations and linguistic families among men. But if one uses one's eyes, it is a patent fact that there are different kinds of men in the world. An Englishman is different from a Chinaman, and both are different from a Hottentot. Even to the naked eye, there are distinctions in form and color. One can see that some groups of men are tall, some short; that some men in the color of their skin approximate to white, others to yellow, others to brown, others to black; that some men have straight black hair, others wavy hair of various shades, others woolly hair, etc. To the mind also, there are distinctions apparent in the mental traits and impulses of the different kinds of men.

These anatomical, biological and psychical characteristics are now increasingly accepted as the basic attributes of race. It is understood that the political divisions of mankind or nations and the linguistic families do not necessarily correspond with race. A race may be one nation or it may be divided politically into several nations: a race may speak one language or it may hold intercourse in numerous tongues. And so it is coming about that the groups of men with similar anatomical, biological and psychical characteristics are becoming recognized as the ones deserving the appellation of race.

Now art is a product of humanity just as is nationality or language. There are many arts, exactly as there are many nations and many languages. And just as the various nations and languages have been formed by various bodies of men, so have the various arts been fashioned by various bodies of men. Nations and languages unfortunately so seldom correspond with race that they cannot be used with any certainty as criterions of race. And it is therefore of importance to science to find out how much the arts correspond to race because the arts unquestionably offer many clues to race problems.

It is axiomatic that an artist is the product of his own time and of his own environment. It should be equally almost as axiomatic that an artist is the product of his own race. For the evidences of the fine arts unquestionably show that mental racial characteristics play a large part both in the start and in the growth of an artist and of his art. No artist, without some sudden new external influence, starts out and does something very different from his immediate artistic forefathers and relatives. No Melanesian suddenly begins to paint kakemonos: no Amerind suddenly abandons rectangles to draw circles. A Melanesian or an Amerind continues to produce Melanesian or Amerind art, unless some other art force, Chinese or European or what not, intervenes, and compels some new departure. That is to say, the art of any tribe, of any set of persons in one locality, belongs to the art of their race. White race artists instinctively produce a White race art, Yellow race artists a Yellow race art, and so forth. A comparative study of art certainly warrants the assertion that original art is almost invariably, perhaps invariably, racial.

In two ways art may tell of the characteristics and the relationships of mankind. One is in regard to the mentality, the other to the biology of man. Art tells fairly clearly about the mental impulses and the psychical traits of a race, that is it lets us know with some accuracy the kind and degree of development of a race. Art also places before us more or less fully and unconsciously according to the racial ability for portraiture the physical characteristics of a race, that is it opens our eyes to some extent to the bodily appearance of the units of a race.

When we find resemblances or differences among arts, we must therefore look at these from two standpoints: resemblances or differences in mentality and in portraiture. Resemblances or differences in the kinds and degrees of art tell fairly accurately whether races are or are not mentally similar and in the same stage of development: resemblances or differences in the portraiture of arts, that is in the sculptures or drawings of humans, tell with some accuracy whether the physical characteristics of the makers of various arts are similar or different.

Similarity in kind and degree of art, that is in mentality, does not necessarily imply similarity in racial physique, that is in portraiture. If the arts of two peoples are similar in kind it may be that the races are related, but it may be also that they are not related. But if any arts have even crude portraiture, this offers an almost infallible test as to whether the makers are related by blood. In some primitive arts, however, portraiture is so exceedingly incipient that very little can be gleaned from it.

In many obvious cases, where we find similarity in

art, we find similarity in race; and where we find difference in art, we find difference in race. For instance, we know that the art of modern France is to some extent similar to the art of old Rome; and we know also that the French belong partly to the same race as the Romans: this then is a case of a partial similarity in art and a partial similarity in race. Again we know that the art of modern France is different from the art of old Mexico; and we know also that the races of France and of old Mexico are different: here then is a case of difference in art and difference in race.

When we find similarity in the fine arts of two geographically distant peoples, it clearly implies kinship in their mental traits. When we find similarity in the physical appearance of two geographically distant peoples, it clearly implies kinship by blood. When we find similarity both in fine arts and in appearance, the evidence seems overwhelming that these two geographically distant peoples are sprung from the same stock and that one of them has become transplanted. In support of these statements, I will cite some observations of my own. I had the pleasure on one occasion of a long talk with Mene Wallace, an Eskimo from Etah, North Greenland, who speaks English very well. A rather short, strong, stocky man, his physique was not in the least that of an Amerind. Moreover, his face diverged wholly from the Amerind type face. It resembled the Japanese face and what would, I suppose, be called the Mongol face. Now there is no doubt that most Eskimo art is unlike Amerind art and, on the contrary, resembles closely some naturalistic East Asiatic art. And the inference, it seems to me, is

obvious. The Eskimo are not related to the Amerinds, but they are related to the Japanese, and perhaps to some of the Chinese. And while we cannot say definitely as yet that the Eskimo came to America from Asia, still the balance of probabilities is in favor of this, because of the numbers of the Asiatic racial relations of the Eskimo.

On the other hand, two or more races may be physically different, while their mental development and artistic instincts may be very similar. And comparisons show that in such cases races produce art which is very similar altho not identical. As an instance, consider the African, Australasian, and Amerind arts. They might not improperly be termed one great artistic family. These arts are principally decorative pattern art, evincing a weak sense of form and a great love of colors. These arts vary in many respects from one another: they are never identical: their portraiture is wholly different: and moreover each one of these arts itself varies locally everywhere. But these arts each display an art instinct and art impulse implying behind them much the same mental power and mental traits: in other words, there is great similarity, tho no identity between them. Now we know positively that the races of Africa and America, and that at least some of the races of Australasia and America are physically different. Hence we must logically conclude that similar arts do not necessarily mean physical racial relationship; and also that races may be entirely different physically and yet be sufficiently similar mentally to produce arts similar in kind and degree.

Influences extraneous to a race, however, occasion-

ally bring about changes in an artist's work or even in the art of a race. It is especially external forces such as the conquest of one race by another that sometimes causes art to depart from its original racial basis. The effect of extraneous influences on art may be exemplified in South and East Asiatic arts. In Hindustan, China, Korea and Japan, we have four countries, whose inhabitants are all Asiatics but who belong to several separate races. Among the ancestors of these several races there seems to have grown up at some remote time a pattern decorative art, not unlike Australasian art and which might be called Early Asiatic art. About this Early Asiatic art we are still much in the dark but, judging wholly from our own observations, apparently such an art existed in Asia east of Baluchistan in prehistoric times.

On this Early Asiatic art foundation, there grew up in China, Korea and Japan the great East Asiatic naturalistic art. According to legendary history, this art started in China and spread to Korea and Japan. In the last two countries it put forth branches varying from the parent stem. Altho the makers apparently belong to different races, yet we must remember that they are all Asiatics and moreover East Asiatics. And the ready acceptance and successful fruition of Chinese naturalistic art especially in Japan, implies that Chinese and Japanese artistic traits are nearly identical. It is a case fairly parallel to that of the Dutch and the Italians who both belong to the White races, the one to the northern the other to the southern family, and whose arts generically belong to the same artistic family.

On this Early Asiatic art base also, there arose

in Hindustan some art, principally sculpture, dealing mainly with Buddhistic themes. These Buddhistic subjects crossed the Himàlaya with the religion and became grafted on the East Asiatic autochthonous naturalistic art. It is evident therefore that occasionally extraneous causes, as in this instance religious beliefs acting under the force of patronage, may introduce foreign subjects into the art of a race. But these Buddhistic subjects did not affect East Asiatic pictorial technic, which was invented in Eastern Asia and which was and remains racial.

One of the greatest puzzles connected with race is that of the Pleistokenes. Who were they? Of the Pleistokene race we know but little. Pleistokene art, however, has great similarities to Bushman art and to Arctic art. These arts might well be called one great artistic family, just as one might call the African, Australasian, and Amerind arts one great artistic family. But we know that the makers of the African and Amerind arts are entirely, and the makers of the Australasian and Amerind arts are almost entirely physically different races. Therefore also unquestionably, the makers of the Pleistokene, Bushman, and Eskimo arts may be physically different races. Moreover their habitats are situated at forbidding distances from one another. In the light of these facts therefore, it seems improbable that the similarities of the Pleistokene, Bushman and Arctic arts are due to a physical race relationship dating from way back. On the contrary, it seems probable that we have three distinct physical races with very similar mental art impulses and whose struggle for existence was solved much in the same way by following the chase.

Art, however, points to a solution of the Pleisto-

kene puzzle. Free hand drawing or sketching of an advanced type is found especially in two areas of the earth: China-Japan, and southern and central Europe. The East Asiatics sketch to perfection: so do the rather small dark-white peoples dwelling in the southern part of Europe: the branch of the White race now usually spoken of as the Mediterranean race. In both cases this ability seems to be largely racial. Of the Mediterranean race in Minoan Crete there were artists who decorated pottery with free hand sketches of plants and sea forms; in Italy and Spain dozens of artists have shown what free hand drawing can be: no nationality has ever surpassed the French in free hand sketching. And the Pleistokene drawings are typically French: some of them might have been done by a Barye or a Troyon. Moreover, Pleistokene art flourished in precisely the same habitat where the Mediterranean race now holds sway.

But especially important is the fact that there is a little Pleistokene portraiture left. And this portraiture reveals neither Negroid nor Mongoloid types. When Mr. Champion, curator of the Musée de Saint Germain, showed me the little Pleistokene ivory heads there, I exclaimed "*Mais c'est Egyptien!*" and he replied "*Ah, Monsieur, d'autres l'ont dit aussi.*" While it is principally the arrangement of the hair that gives the Egyptian look, there can be no doubt, it seems to me, that the faces suggest a south European type. Artistically, geographically and physically therefore, the most rational explanation of the Pleistokene race, indeed the conclusion which seems to be forced on us, is that the Pleistokenes were the ancestors of the Mediterranean branch of the White race.

While many things point out that European Pleistokene art was the first wave of White race art, many other things point out that it was not the father of any of the later arts of other races thruout the world. Art, it is true, proceeds everywhere from the same instinct and the same impulse, and from the creative side therefore art is always more or less the same thing. But there are a number of arts which are sufficiently distinct to show that they are mainly autochthonous and not descended from one another. The African, Australasian and Amerind arts, for instance, are evidently not the children of European Pleistokene art. It is safe therefore to say that the fine arts point to a multiplicity of races; and also that the fine arts offer no evidence that man sprang from one stock in one locality any more than they offer any evidence about the origin of races. If there was one original race, of which the others are offshoots, that race antedated any art: at least any art of which we have any fragments left.

It seems also fairly certain that European Pleistokene art originated probably more than 100,000 years ago. For Boucher de Perthes in the valley of the Somme* and Mr. W. M. Newton in the valley of the Thames found rudimentary figure-stones in the Acheuléen.† But so far apparently no Pleistokene art has been discovered in Asia nor in Africa. Not only therefore is Pleistokene art coincident with the habitat of the most artistic European nationalities of today, but also—unless the spade of some archæologist of the future shows us to the contrary—art must be accepted as having begun in

* *Antiquités Celtiques et Antédiluviennes.*

† Arthur Keith: *The Antiquity of Man*, 1915, p. 166.

Europe long before there was any art in Asia or Africa. At present all the evidences of art point out that Pleistokene art was autochthonous in Europe; that the Pleistokene art makers, from Acheuléen times on, were autochthonous European races; and that man first matured into an intelligent man in Europe. In addition to this, if we consider that in the European Chelléen and even earlier, man showed a sense of form in the manufacture of stone implements; that the Heidelberg remains were dug out of the earliest Pleistokene; and that the Piltdown skull may date back to the later Pleiocene: surely there is food for thought.

It is perhaps premature and speculative to suggest that it seems most in accord with these evidences to think that man descended from several ancestors in different parts of the world and that these descendants stayed to some extent on their native soil, rather than that man descended from one ancestor in one spot and that his descendants thence spread over the earth. But it is timely and correct to say that the evidences of the fine arts, of the mechanical arts, and of man's own remains directly contradict the commonly accepted theory that man wandered from Asia into Europe. While there is nothing in art to suggest that man wandered from Europe into Asia, all of the artistic and much of the scientific evidence is totally at variance with the usual belief that Europe was peopled from Asia: indeed it points out squarely as a fact, that the European races were autochthones, born and bred on the continent of Europe.

This brief study of the relations of art to race brings out, it seems to me, certain facts which apparently are new. But even these few remarks—unampli-

fied in order to keep them, in accordance with artistic law, in harmony with the rest of the book—show that much may be learnt about race from art, much more than from nationality or language, because while these may or may not correspond with race, art almost invariably does. And because art is so nearly coincident with race, students of man should study art and study it along comparative lines. For by so doing it is certain that a great deal which is now unknown will be discovered about the ancestors and relationships of mankind.

FIG. 28. Sketch map of the geographical distribution

of the Fine Arts thruout the World.

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